



# UNIVERSITY OF LOUISVILLE JAZZ FEST 2021

## JAZZ LAB ENSEMBLE

GABE EVENS, Director

## CONTEMPORARY ENSEMBLE

SAMIR KAMBAROV, Director

Friday, February 26, 2021  
Virtual Concert  
8:00 p.m.

# PROGRAM

## JAZZ LAB ENSEMBLE

Limbo	Colin Crothers (b. 2002)
Wheel and Deal	Gabe Evens (b.1972)
New Days	Christian Olds (b. 2002)
What is This Place?	Joel Murtaugh (b. 1994)
Overlook	Jeremy Rochman (b.1999)
Stand at the Front of Your Mat	Gabe Evens

## INTERMISSION

## CONTEMPORARY ENSEMBLE

Vision Ahead	Jonathan Barber (b. 1990)
Samambaia	Cesar Camargo Mariano (b. 1943)
Lonely Woman	Ornette Coleman (1930-2015)
Stadium Jazz	Donny McCaslin (b. 1966)

## UNIVERSITY OF LOUISVILLE JAZZ LAB ENSEMBLE

Gabe Evens, *director*

Ingrid Detken, *keyboard*

Colin Crothers, *piano*

Joel Murtaugh, *bass*

Christian Olds, *drums*

Jeremy Rochman, *drums*

## UNIVERSITY OF LOUISVILLE CONTEMPORARY ENSEMBLE

Samir Kambarov, *director*

Johnson Machado, *graduate teaching assistant*

Johnson Machado, *saxophone*

Luke Pinkowski, *guitar*

Rachel Hrdina, *piano and keyboard*

William Doty, *keyboard*

Camron Gooden, *bass*

Reeves Outen, *drums*

Frank Morrison, *drums*



# UNIVERSITY OF LOUISVILLE JAZZ FEST 2021

## JAZZ ENSEMBLE I

ANSYN BANKS, Director

## FACULTY JAZZ SEXTET

Saturday, February 27, 2021  
Virtual Concert  
8:00 p.m.



# PROGRAM

## JAZZ ENSEMBLE I

Pure Spirit	Steve Allee
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135B Chiswick	Mark Buselli
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And Another Thing	Tom Garling
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## FACULTY JAZZ SEXTET

Oh, Lady Be Good!	George Gershwin (1898-1937)
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Rose Room	Art Hickman (1886-1930)
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Tea For Two	Vincent Youmans (1898-1946)
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Ja-Da	Bob Carlton (1894-1956)
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Back Home Again In Indiana	James F. Hanley (1892-1942)
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## JAZZ ENSEMBLE I

Small Town Big Band	Earl MacDonald
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Starlight	Gabe Evens
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Dragonfly	Steve Allee
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## UNIVERSITY OF LOUISVILLE JAZZ ENSEMBLE I

Anslyn Banks, *director*

Ben Sevy, *alto saxophone*  
Ni'Kerrion McDonald, *alto saxophone*  
Jeremy Lanas, *tenor saxophone*  
Jason Knuckles, *tenor saxophone*  
Josh Dickey, *baritone saxophone*

Camron Gooden, *trombone*  
Zach Abrams, *trombone*  
Logan Meyers, *trombone*  
Carter Woosley, *bass trombone*

Nick Felty, *trumpet*  
Will Hoyt, *trumpet*  
Mayur Gurukkal, *trumpet*  
Thomas Putterbaugh, *trumpet*

Matheus Paglacci, *piano*  
Carter Scofield, *guitar*  
Tyler Papierniak, *bass*  
Annalie Durbin, *drums*

## UNIVERSITY OF LOUISVILLE FACULTY JAZZ SEXTET

Mike Tracy, *saxophone*  
Anslyn Banks, *trumpet*  
Gabe Evens, *piano*  
Craig Wagner, *guitar*  
Chris Fitzgerald, *bass*  
Mike Hyman, *drums*



# STUDENT GALA CONCERT

Sunday, February 28, 2021  
Virtual Concert  
3:00 p.m.

# PROGRAM

Passacaglia (after Handel) (1894)

Johan Halvorsen  
(1864-1935)

Emilia Carter, *violin*  
Bailey Holbrook, *cello*

Extremes (2009)

Jason Treuting  
(b. 1977)

Luke Anderson, *percussion*  
Garrett Bunn, *percussion*  
Cole Gregory, *percussion*  
Paul Pfeifer, *percussion*

given, with waterfall and gaslamp in hand (2020)

Isaac Barzso  
(b. 1997)

Alex Shinn, *double bass*  
Isaac Barzso, *live electronics*

Bate-Coxa (1992)

Marco Pereira  
(b. 1950)

Jakob Giles, *guitar*  
Liam Hedrick, *guitar*

Etude Tableaux Op. 39, No. 1 (1911)

Sergei Rachmaninoff  
(1873 – 1943)

Alex Nolan Ancil, *piano*

Colombian Dances (2007/2008)

Mauricio Bedoya  
(b. 1976)

1. Saturday (Latin)
2. Sabroso

Robert Acosta, *clarinet*  
Elise Piecuch, *clarinet*

Evening Reveries (2012)

Usamah Mustafa  
(b. 1976)

Elizabeth Cooksey, *horn*  
Jessica Dorman, *piano*

From the Mountain Top (2020)

Johnson Machado (b. 1967)  
Joel Murtaugh (b. 1994)

Johnson Machado, *clarinet*  
Joel Murtaugh, *bass*

Night (1946)

Florence Price  
(1887-1953)

Sarah DeMoor, *soprano*  
David George, *piano*

“Sie trugen ihn auf der bahre bloss”  
from *Drittes Lied der Ophelia* (1918)

Richard Strauss  
(1864-1949)

Amelia Welsh, *soprano*  
David George, *piano*

“Il mio tesoro”  
from *Don Giovanni* (1787)

W.A. Mozart  
(1756-1791)

Aaron Hill, *tenor*  
David George, *piano*

# PROGRAM NOTES

**Night (1946)**

**Florence Price  
(1887-1953)**

Night comes, a Madonna clad in scented blue.

Rose red her mouth and deep her eyes,  
She lights her stars, and turns to where,  
Beneath her silver lamp the moon,  
Upon a couch of shadow lies  
A dreamy child,

The wearied Day.

**“Sie trugen ihn auf der bahre bloss”  
from *Drittes Lied der Ophelia* (1918)**

**Richard Strauss  
(1864-1949)**

Original Text (German)

Sie trugen ihn auf der Bahre bloß,  
Leider, ach leider, den Liebsten!  
Manche Träne fiel in des Grabes Schoß  
fahr wohl, fahr wohl, meine Taube!  
Mein junger frischer Hansel ist's der mir gefällt  
Und kommt er nimmermehr?  
Er ist tot, o weh!  
In dein Totbett geh  
er kommt dir nimmermehr.  
Sein Bart war weiß wie Schnee,  
sein Haupt wie Flachs dazu.  
Er ist hin, er ist hin,  
kein Trauern bringt Gewinn:  
Mit seiner Seele Ruh  
und mit allen Christenseelen!  
Darum bet ich!  
Gott sei mit euch!

English Translation

They carried him on the bier bare,  
Unfortunately, ah unfortunately, the dearest!  
Many tears fell in the grave's womb  
Farewell, farewell, my dove!  
My young fresh Hansel is who please me  
And he comes never more  
He is dead, oh woe!  
In your deathbed go  
He comes to you nevermore.  
His beard was white as snow,  
His head as flax what's more.  
He is gone, he is gone,  
No grief brings profit:  
With his soul rest  
And with all Christian souls!  
Therefore I pray!  
God be with you!

**“Il mio tesoro”  
from *Don Giovanni* (1787)**

**W.A. Mozart  
(1756-1791)**

Original Text (Italian)

Il mio tesoro intanto  
andate a consolar,  
E del bel ciglio il pianto  
cercate di asciugar.  
Ditele che i suoi torti  
a vendicar io vado;  
Che sol di stragi e morti  
nunzio vogl'io tornar.

English Translation

Meantime go and  
console my dearest one,  
and seek to dry the tears  
from her lovely eyes.  
Tell her that I have gone  
to avenge her wrongs,  
and will return only as the messenger  
of punishment and death.



# UNIVERSITY JAZZ COMBOS

Eclipse

Colin Crothers  
(b. 2002)

Blues for Art

Thomas Putterbaugh  
(b. 2001)

Catchy Waltz

Jamey Aebersold  
(b. 1939)

Trane's Ride

Jamey Aebersold

## OSCAR PETERSON COMBO

Mike Tracy, *director*

Ben Sevy, *alto sax, graduate teaching assistant*

Jeremy Lanas, *tenor sax*

Thomas Putterbaugh, *trumpet*

Colin Crothers, *piano*

Cameron Gooden, *bass*

Jeremy Rochman, *drum set*

Frank Morrison, *drum set*





# UNIVERSITY SYMPHONY ORCHESTRA

KIMCHERIE LLOYD, Director

Sunday, February 7, 2021  
Virtual Concert  
3:00 p.m.

# PROGRAM

Canzon Quarti Toni (1597)

Giovanni Gabrieli  
(1554/1557-1612)

Joshua Lowery, graduate conductor

*In partial fulfillment of the Master of Music in Orchestral Conducting*

Indie Fanfare (2016)

Batya Frenklakh  
(b. 1992)

David Borman III, graduate conductor

*In partial fulfillment of the Master of Music in Orchestral Conducting*

Overture to Le Nozze di Figaro K.492 (1786)

W. A. Mozart  
(1756-1791)

## INTERMISSION

*Featuring video shorts by graduating orchestra members*

Adoration (1951)

Florence B. Price (1887-1953)  
Arr. Elaine Fine (b. 1959)

Seungah Kwon, graduate conductor

*In partial fulfillment of the Master of Music in Orchestral Conducting*

Symphony No. 1 in C Major (1801)

Ludwig van Beethoven  
(1770-1827)

- I. Adagio molto — Allegro con brio
- II. Andante cantabile con moto
- III. Minuetto e Trio
- IV. Adagio — Allegro molto e vivace

# PROGRAM NOTES

## Canzoni Quarti Toni

**Gabrieli Giovanni**  
**(1554/1557 - 1612)**

In 1554, Giovanni Gabrieli was born in Venice. Following in the footsteps of his uncle, Andrea Gabrieli, he studied composition in Munich under Orlande de Lassus. He returned to Venice in 1584 as the organist at St Mark's Basilica where his uncle also worked. The unique layout of the cathedral led to what would become a staple of music. Specifically, the cathedral had two opposing choir balconies where Gabrieli utilized multiple choirs of voices or instruments. He would popularize this polychoral style in his many sacred works.

In 1597, he completed his first *Sacrae Symphony*. With both vocal and instrumental choirs work, Gabrieli showed off his experimental side by composing 63 pieces, many in unique combinations of instruments and/or voices. *Canzon quarti toni* is one of the last pieces in the collection and was scored for 15 instruments. He wrote this piece for two instrumental choirs containing a cornetto and four sackbuts, and one choir with a violino and four sackbuts. In this modern scoring edited by Robert King, trumpets have replaced the cornetto parts, and a combination of French horns, trombones have replaced the sackbut parts, and tuba and bass trombone take over the low end of the choirs.

The piece begins with the first choir in a subdued, imitative texture. As choir I ends, choir II begins on the same notes and moves forward into a major mode. Additionally, the imitation gives way to a more homophonic texture before passing on the baton. Choir III takes the music and slips back into minor while passing back and forth a syncopated motive. Then Choir II and Choir I add in one by one to form the first tutti section. After this section, Gabrieli moves the music between the choirs much quicker with call and response. However, unlike other polychoral pieces at the time, Gabrieli did not just have one choir copy another in the response, but he progressed the harmony through several imitations. After another tutti section and more call and response, the music suddenly moves into a fast section featuring a back and forth with choir I and choir II and III. Finally, the choirs all come together right at end on a glorious cadence.

Joshua Lowery

## **Indie Fanfare (2016)**

**Batya Frenklakh**  
(b. 1992)

Batya Frenklakh is a graduate of The Bachmann-Mehta School of Music at Tel Aviv University and is currently pursuing a Master's in Composition at The Anton Bruckner Private Institute under Carola Bauckholt. In terms of compositional style, Frenklakh says, "I am inspired by the complex simplicity of Ligeti and Reich, and I admire the patience and the timbre in the music of Grisey." This inspiration is evident in her riveting composition, *Indie Fanfare*, which won the third-place prize in the Israel NK Orchestra Composition Contest.

The piece begins with an ingenuous melody traded throughout the string section in a brisk manner; this five-note melody acts as the DNA of the piece. After the initial statement of this melody by the upper-strings, the flutes begin a duet supported by the oboes. In each of these melodies and throughout the piece players must play the same lines one beat apart; the result is a complex phasing effect in which the audience feels their attention being pulled in many different directions. As the horns enter, the phasing effect grows in intensity and the audience is pulled through an intricate weaving of this melody in the wind section. The piece slows to an abrupt halt as the strings support a solo horn, flute, clarinet, and two trumpets as they try to make sense of this melody in varying tonal areas. As the music returns to its intense state, the melody seems less stable, and becomes disjunct, encouraging each player to play 'independently' to create the complex orchestral tapestry. The melody unifies within the strings and winds, respectively, soaring into a rambunctious ending. The high strings continue into the final bar with a *recherché* harmonic, outlasting the reverb of the final jostle of the rest of the ensemble.

David Borman

## **Overture to Le Nozze di Figaro K.492 (1786)**

**W. A. Mozart**  
(1756–1791)

Written in 1778 by French playwright Pierre Beaumarchais, *The Marriage of Figaro* is the second installment of the Figaro trilogy, and the inspiration for Mozart's opera of the same name. Composed in 1786, Mozart's *Le Nozze di Figaro* (The Marriage of Figaro) is categorized as an opera buffa, or a comic opera, and is one of three operas written in collaboration with librettist Lorenzo Da Ponte, (the other two being *Don Giovanni* and *Così fan tutte*). This overture was famously written

two days prior to the opera's premiere in the Burgtheater in Vienna. The overture is a triumphant staple of the orchestral repertoire. It is a true testament to the genius of Mozart. The overture itself contains no melodic material from the rest of opera, but the work encapsulates the light and energetic feel of the opera as a whole. The overture is fast yet effortless; even during the lyrical sections of the overture, Mozart is propelling the music forward, all the way to the end, and seamlessly transitioning into the first act.

Christopher Wolfzorn

### **Adoration (1951)**

**Florence B. Price (1887-1953)**

**Arr. Elaine Fine (b. 1959)**

Florence Beatrice Price (1887-1953) was born in Little Rock, Arkansas. She became the first African American woman to gain national status as a classical composer. She won first prize in the Wanamaker Competition for her Symphony in E minor and which brought attention to her symphonic work by the Chicago Symphony Orchestra in 1933. In 1964, Florence B. Price Elementary School was opened in Chicago in her honor. Her music has been played all around world.

One of her most widely recognized pieces, *Adoration*, was originally written for organ in 1951. The pristine sonorities of the organ original was arranged for string orchestra by Elaine Fine, an American musician and composer. This arrangement has a different feeling from the original organ piece, with more specified orchestration dividing the standard two violin sections into three which makes the harmonic progressions that much resonant. This piece blossoms sublimely as, like its title, it inspires deep feelings of love and respect for God.

Seungah Kwon

### **Symphony No. 1 in C Major (1801)**

**Ludwig van Beethoven**

**(1770-1827)**

In 1799, Ludwig van Beethoven was not the household name we know today. As the 22-year-old penned his first of nine symphonies, he was well aware of the classical tradition of the symphony and how one *should* write a symphony. After all, he had spent the last year in Vienna studying with the "father of the symphony," Joseph Haydn. Nevertheless, Beethoven began his symphonic oeuvre by gently

pushing the limits of this form, and challenging the contemporary notions of what was acceptable.

This work premiered in 1800 alongside performances of Haydn's oratorio, *The Creation*, and a Mozart symphony. Of course, Beethoven differs in many ways from these great composers, but perhaps in no way more significant than his use of the winds. According to *Allgemeine musikalische Zeitung*, "...we had a symphony of [Beethoven's] own composition that displayed artistry, innovation, and a wealth of ideas; except that the winds were overused, so that it was music for band rather than for the whole orchestra." This criticism seems to be in direct comparison to his great predecessors. This independence in the winds is a notable feature of the Beethoven we know and appreciate today but was not so welcomed by contemporary audiences.

The first movement begins with a slow *Adagio* introduction where traditionally, composers established the key of the symphony with stable, consonant chords. Beethoven's first chords are dissonant sonorities that imply a completely different key. To our modern ears, the opening chords do not sound so shocking; however, it was a discombobulating experience to audiences then. Slowly and surely, Beethoven weaves his way back to the key of C major and the up-tempo portion of the first movement takes off. Though Beethoven works within the standard structure of sonata form, he pushes the boundaries with his quick modulations, mood changes, and his mastery over motivic development.

The second movement begins with a seemingly simple melody in the second violins that Beethoven imitates in an almost fugue-like texture. As the movement progresses, Beethoven reveals that this movement is much larger in scale than usual. Second movements were traditionally shorter pieces utilizing a song form; however, Beethoven employs a fully-fledged sonata form like the first movement. The piece feels playful but underneath lies a complex web of rhythm and imitation. Beethoven even composed moments where dotted rhythms (which are divided into groups of four) are simultaneously played against triplet rhythms.

In the third movement, we get to peek into the future of symphonic form. Normally, the third movements of symphonies are light, medium tempo dances in 3/4 time. However, though Beethoven uses the title "Menuetto and Trio," this movement goes at a brisk tempo that is almost three times as fast as a usual third movement. In later

symphonies, by both Beethoven and later composers, the third movement would be renamed “Scherzo,” often with a character much like this quick movement.

The fourth movement begins with a bit of Haydn-esque humor in the opening. The violins start by slowly putting together a scale, note by note, and pause right on the last note. Then the tempo picks up and that scale becomes the primary theme. This movement swings back and forth between a bustling, energetic textures with light-hearted playful melodies. The perpetual motion comes to a screeching halt right before the end of the piece on a chord completely displaced from the key of C! Beethoven then brings back the opening of the piece that leads us to a completely new theme that triumphantly ends this movement and finishes his first symphony.

David Borman and Joshua Lowery

# UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, **Director**

David Borman III, SEUNGHA KWON, and Joshua Lowery, **Graduate Teaching Assistants**

## **VIOLIN I**

ALLIE HAGAN  
MISAKI HALL^  
SAMANTHA LAMKIN  
AIMEE QUINN  
JENNIFER TERRELL

## **VIOLIN II**

EMY CARTER\*  
HANNAH GIBSON  
ANNA GRACE HURST  
LAMARGARET JOHNSON  
ANNA LAVERTY  
VICTORIA SMITH  
TAYLOR WALLACE

## **VIOLA**

NATHANIEL JACKSON  
ELIZABETH KNUTOWSKI\*  
SHERONDA SHORTER  
SARAH WILSON

## **CELLO**

LIZE DREYER  
LOGAN FLORENCE  
WILL GOODWIN  
BAILEY HOLBROOK\*  
BENJAMIN MEITZEN  
AINSLEY MOORE  
LEAH PRESTON  
DANIEL RISNER  
BRENDAN STOCK  
ROMAN WOOD\*

## **BASS**

JOHN ANDERSON  
MICHAEL DENNIS  
ARLEN FAULKNER

## **BASS (CONT.)**

TAYLOR HOOG  
JONATHAN KAISER\*  
TINA SLONE  
ANDREW VAN METER

## **FLUTE**

CAMERON BILEK°  
NATE GONZALEZ°  
HANNAH IGLEHART

## **° PICCOLO**

## **OBOE**

JACKSON BRUMMETT  
NADIA CHO  
STEPHANIE HILE

## **CLARINET**

ROBERT ACOSTA  
ELISE PIECUCH  
AARON SEAY

## **BASS CLARINET**

CHANDLER CRAINE

## **BASSOON**

MARISSA KEITH  
NIKO WASDOVICH

## **HORN**

MICHAEL COLEMAN  
ELIZABETH COOKSEY  
BAILEY HATZELL  
MATTHEW HOWARD  
TARREN SEXTON  
BEN TAYLOR

## **TRUMPET**

DAVID DEACON  
GABRIEL EDWARDS  
WILLIAM JOINER  
LANE MYERS

## **TROMBONE**

JOSH LANG  
SEAN SMALL

## **BASS TROMBONE**

CARTER WOOSLEY

## **TUBA**

GRIFFIN WILSON

## **PERCUSSION**

LUKE ANDERSON  
GARRETT BUNN  
KIRK KNIGHT  
PAUL PFEIFFER  
DALTON POWELL  
ALEX PRITCHETT

## **LIBRARIANS**

DAVID BORMAN III  
SEUNGHA KWON  
JOSHUA B. LOWERY

^ **Concert Master**

\* **Principal**





**UNIVERSITY OF LOUISVILLE**  
**WIND SYMPHONY**

FREDERICK SPECK, Director

**UNIVERSITY OF LOUISVILLE**  
**CONCERT BAND**

JASON CUMBERLEDGE, Director

Sunday, February 14, 2021  
Virtual Concert  
3:00 p.m.

# PROGRAM

## UNIVERSITY OF LOUISVILLE WIND SYMPHONY

Sinfonia for Winds in G minor, A 509 (1817)      Gaetano Donizetti  
(1797-1848)

Mysterium (2002/2011)      Jennifer Higdon  
(b. 1962)

Cameron Bilek and Jasper Kasey, *flutes*

Downey Overture (2011/2015)      Oscar Navarro  
(b.1981)

## UNIVERSITY OF LOUISVILLE CONCERT BAND I

Dark Matter (2016)      Nathan Daughtrey  
(b. 1975)

Dachshund Trot (2019)      Karen K. Robertson  
(b. 1987)

Summer Sneed, *graduate conductor*  
*In partial fulfillment of the requirements of the Master of Music degree*

## UNIVERSITY OF LOUISVILLE CONCERT BAND II

Dystopia (2017)      Jay Coles  
(b. 1995)

Caribbean Festival (2017)      Greg Danner  
(b. 1958)

# PROGRAM NOTES

**Sinfonia for Winds in G minor, A 509 (1817)      Gaetano Donizetti  
(1797-1848)**

*Sinfonia for Winds in G minor* is a single-movement work for flute and paired oboes, clarinets, horns, and bassoons. I was compose in 1817 as Donizetti concluded his studies at Liceo Filarmonico Comunale in Bologna. After a brief *Andante* introduction, the work continues with a jaunty *Allegro*. While later known mostly for his bel canto operatic works, he was fluent in a variety of instrumental genres including keyboard, strings, and winds as well.

**Mysterium (2002/2011)      Jennifer Higdon  
(b. 1962)**

*Mysterium* was the result of a joint commission by Scott Stewart and the Emory University Wind Ensemble along with Scott Weiss and the University of South Carolina Bands. It is based on Jennifer Higdon's own choral setting of *O Magnum Mysterium*. While the language is tonal, there are moments of the unexpected in the beautifully shifting harmonies. While chant-like melodies emerge from the main ensemble, descant flutes convey ecstatic melismas in adornment. The climax is reinforced by clangorous chiming that reminds one of the bells from many steeples all ringing at once. Past this, the music returns to its vocal roots and a gentle ending evoking the spirit of a lullaby.

**Downey Overture (2011/2015)      Oscar Navarro  
(b.1981)**

*Downey Overture* is a Latin-American fusion with which I have wanted to link my birth country, Spain, and California, the land that, as a result of the two years I lived there, has left a permanent imprint on my heart. An amalgam of rhythm and musical color wrapped in an atmosphere of dance is the essence of this piece. It is joyful, energetic and written with all my enthusiasm and dedication. It could not have been any other way for the Downey Symphony Orchestra. Program notes by Oscar Navarro.

## **Dark Matter (2016)**

**Nathan Daughtrey**  
(b. 1975)

*Dark Matter* is all around us. Thought to be the gravitational “glue” that binds galaxies together, no one knows what dark matter actually is. It is this astronomical mystery that sets the stage for this rousing work for young bands. Biographical information regarding composer Nathan Daughtrey is included in *Downtown Dash*.

## **Dachshund Trot (2019)**

**Karen K. Robertson**  
(b. 1987)

*Dachshund Trot* takes us on the journey of a curious dachshund, discovering and sniffing out the world at her own pace. It is a wonderful way to introduce your youngest players to mixed meter in a easy, laid back way. The walking “trot” tempo allows beginners to feel at ease while counting in 5/4 time. It also allows your players to connect to the piece with their own special friend at home, having meaning to all pet lovers out there.

Karen Kachelmeier Robertson is a graduate of the University of Texas at Austin, where she was a member of the Wind Ensemble and Longhorn Band. Graduating with a degree in music education in May 2010, Karen is currently in her ninth year of teaching. She spent eight years as a band director at Wiley Middle School in Leander, TX, and is now teaching piano, music theory, and music composition at Cedar Ridge High School in Round Rock ISD. Her primary instruments are the clarinet and piano, and she regularly performs with the Cedar Park Winds, who recently had a performance at the 2017 Midwest Band Clinic in Chicago, Illinois. She is a member of several professional organizations, including the Texas Music Educators Association (TMEA), the Texas Bandmasters Association (TBA), and The American Society of Composers, Authors and Publishers (ASCAP).

## **Dystopia (2017)**

**Jay Coles**  
(b. 1995)

*Dystopia* is a dark and brooding musical exploration of a nation severely damaged by a long war. Filled with driving rhythms, blazing dissonances, and rapid-fire tuttis, this dramatic epic places musicians at the center of the ruin where everyone plays a part in the final escape. *Dystopia* works great as a concert opener or closer and will make your students sound mature beyond their abilities.

Jay Coles is a composer, conductor, and clinician residing in the wonderful and beautiful state of Indiana. He holds degrees in Liberal Arts, English, Education, and Music from Vincennes University and Ball State University. Jay has come to be known as an emerging and distinguished young composer and is rapidly making his debut on many programs across the globe. Jay's first composition for wind ensemble, a self-published grade 5 piece entitled "Orchesis: Legends of Thailand," was premiered in Wakayama-Shi, Japan. The piece was performed by the Kinrinkai Junior and Senior High School Wind Ensemble under the direction of Mr. Masago Hirokazu.

### **Caribbean Festival (2017)**

**Greg Danner  
(b. 1958)**

This fun and entertaining piece brings the carefree spirit of the Caribbean to your band. With Latin percussion and Zydeco-inspired rhythms accompanying the easy melody the music keeps everyone busy.

Greg Danner is Professor of Music at Tennessee Technological University. Born in St. Louis, Missouri (1958) he received the B.A. from Southeast Missouri State University, the M.M. from the Eastman School of Music, and the Ph.D. from Washington University. His awards include the College Band Directors National Association Music for Young Band prize, vocal category and grand prize in the Delius Society composition contest, first prize in the Composers Guild composition contest, first prize in the Taghkanic Chorale composers competition, and the Louisiana Music Teachers Association Composer Commission Award.

Concert Band program notes from <http://c-alanpublications.com>

# UNIVERSITY OF LOUISVILLE WIND SYMPHONY

Frederick Speck, *Director*

## FLUTE AND PICCOLO

CAMERON BILEK  
JASPER KASEY  
HANNAH IGLEHART

## OBOE

JACKSON BRUMMETT  
STEPHANIE HILE

## BASSOON

REBEKAH MCKINLEY  
NIKO WASDOVICH

## CLARINET

ROBERT ACOSTA  
ELISE PIECUCH  
AARON SEAY  
AUSTIN GLOVER  
PATRICK NGUYEN  
MEREDITH WILLIAMS  
CAROLINE DYER

## BASS CLARINET

CHANDLER CRAINE

## ALTO SAXOPHONE

TANNER SWIFT  
DONALD ROBBINS

## TENOR SAXOPHONE

BRAYDEN COLBERT

## BARITONE SAXOPHONE

TARRYLTON DUNN

## HORN

MATT HOWARD  
MICHAEL COLEMAN  
TARREN SEXTON  
NATALIE KARRICK  
BAILEY HATZELL

## TRUMPET

GABRIEL EDWARDS  
AUSTIN CUNNINGHAM  
LANE MYERS  
JOSHUA JAMES  
ANGEL GROSS

## TROMBONE

JOSH LANG  
HUNTER SNOW

## BASS TROMBONE

CARTER WOOSLEY

## EUPHONIUM

NOAH CENTERS  
ELEXIA MURRY  
ALEX CASTILLO

## TUBA

GRIFFIN WILSON  
NATHAN JACKSON

## PERCUSSION

COLE GREGORY  
SAM RIDDICK  
PAUL PFEIFER  
ELLIOTT CAMPBELL  
THADDAEUS HARRIS

# UNIVERSITY OF LOUISVILLE CONCERT BAND

Jason Cumberledge, *Director*

## FLUTE

PATRICIA REUSS  
TAYLOR HAMM  
HANNAH DICKERSON  
TAYLOR MILLS  
MARYANN MILLER

## OBOE

CHRISTOPHER WOLFZORN  
BRIANNA WHITTLE

## CLARINET

GAGE HIGDON  
LETA BROWN  
ALANNA PARHAM  
REBECCA ROMINE  
ELIANA SMITH

## ALTO SAXOPHONE

CHLOE FREDERICK  
NOAH MAPHIS  
NI'KERRION MACDONALD  
KIRSTEN WOLGAST

## TENOR SAXOPHONE

BRIE RICE  
ANDREW HARRIS

## BARITONE SAXOPHONE

GRACIE PROCTOR

## TRUMPET

DREW STEINSULTZ  
CARSON RANDOLPH  
SUMMER SNEED  
WILLIAM JAUREQUI  
ANGEL MASON  
STEPHANIE DIEHL

## TRUMPET (CONT.)

CORDELL FULKERSON  
ANDREW BURNS  
ASHLEIGH ROTH  
NOHLAN LAWSON

## HORN

JARED BUCKNER  
STEPHANIE SMITH  
DESTINY RILEY  
JOELLE HIGHTOWER  
APRIL STINSON

## TROMBONE

LOGAN MYERS  
DANE HOWELL  
GILBERT COX  
CONRAD CASH  
ZACH ARMSTRONG

## BASS TROMBONE

CALEB DUFF

## EUPHONIUM

ERIN KIDD  
LAUREN HAUSER  
ADAM HOLLAND  
ADAM SCHMIDT  
EVAN BAGWELL  
CHRIS HEWSON

## TUBA

JACOB CUTLER

## PERCUSSION

ZOEY MULLINS  
LAURA BARNHORST  
LAWRENCE BILES III  
ALEXANDRA NEWMAN



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# DOUBLE BASS STUDIO RECITAL

Studio of Sidney King  
Adrienne Fontenot, *piano*

Suite # 3, BWV 1009

J. S Bach  
(1685-1750)

Bourée I and II

Taylor Hoog, *double bass*

Concerto, Op. 3

Serge Koussevitzky  
(1874-1951)

Allegro

Tina Elyse Slone, *double bass*

Sonata in E Minor

Benedetto Marcello  
(1686-1739)

Adagio

Allegro

Largo

Allegro moderato

Michael Dennis, *double bass*

Après un Rêve

Gabriel Faure  
(1845-1924)

Andrew Van Meter, *double bass*

Suite # 3, BWV 1009

J. S Bach

Gigue

Arlen Faulkner, *double bass*

Sonata # 2, Op. 6

Adolf Mišek  
(1875-1955)

Con fuoco

John Anderson, *double bass*



# AUSTIN GLOVER, CLARINET

Student of Dr. Matthew Nelson  
Thursday, March 18, 2021 at 6:00 p.m.  
Virtual Concert

JESSICA DORMAN, PIANO

## PROGRAM

Three Studies for Solo Clarinet (2008)

Karel Husa  
(1921 – 2016)

1. Mountain Bird
2. Poignant Song
3. Relentless Machine

Fantasiestücke (Fantasy Pieces), Op. 43

Niels Gade  
(1817 – 1890)

- II. Allegro Vivace
- III. Ballade

Introduction, Theme, and Variations

Gioachino Rossini  
(1792 – 1868)

*THIS PROGRAM IS PRESENTED IN PARTIAL FULFILLMENT OF THE  
BACHELOR OF MUSIC DEGREE.*



# JOSH DICKEY, SAXOPHONE

STUDENT OF MIKE TRACY

*IN PARTIAL FULFILLMENT OF THE MASTER OF MUSIC DEGREE*

Saturday, March 20, 2021  
Virtual Concert  
2:00 p.m.

# PROGRAM

I'm an Old Cowhand

Johnny Mercer  
(1909-1976)

Good Question

Joshua Dickey  
(b. 1996)

I'm Okay

Eddie del Barrio  
(b. 1955)

## INTERMISSION

Night in Tunisia

Dizzy Gillespie  
(1917-1993)

Tones for Joan's Bones

Chick Corea  
(1941-2021)

Hedgehog Stride

Joshua Dickey

Road Song

Wes Montgomery  
(1923-1968)

Joshua Dickey, *alto and tenor saxophones*

Jason Knuckles, *tenor saxophone*

Mayur Gurukkal, *trumpet*

Will Doty, *piano*

Carter Scofield, *guitar*

Joel Murtaugh, *bass*

Reeves Outen, *drumset*

# PROGRAM NOTES

## **I'm an Old Cowhand**

**Johny Mercer**  
**(1909-1976)**

*I'm an Old Cowhand (from the Rio Grande)* was written by Johny Mercer for the film *Rhythm on the Range*. Bing Crosby was the lead of the film and was the first person to perform the tune. The rendition that has become widely known in jazz circles is tenor saxophonist Sonny Rollins' recording of the tune on his 1957 trio album "Way Out West," along with Ray Brown on bass and Shelly Manne on drums. Rollins' sound on the tenor saxophone was constantly evolving as he secured his place as one of the great giants of the horn. Playing trio without a harmonic instrument leaves two clear paths in my mind as a horn player and an improviser. I'm responsible for outlining the changes more so than usual due to the lack of a comping instrument in the group, but I also have a lot of room to play outside the harmonic box of the tune, since a harmonic instrument is absent. I decided to include this tune so I could stretch out and engage in a fun musical conversation with two players I've had quite a few impromptu jam sessions with over the past academic year. This selection will hopefully show you all a small taste of that.

## **Good Question**

**Joshua Dickey**  
**(b. 1996)**

*Good Question* is a 16-bar blues in 3/4 that I wrote about one month ago. I bounced around ideas to name this tune for a good duration of its lifespan and after playing it in a saxophone lesson, was asked "what's it called?" I promptly replied with a phrase I use often to reply when I'm unsure of an answer. "Good Question!" Mr. Tracy candidly replied, "Sounds like a good name to me!" The turnaround is extended to 8 bars for the second half of the tune while the first four bars alternated between dominant chords moving down and back up by whole steps. A frequent inspiration for several blues-esque tunes that I've written, is pianist Thelonious Monk. His quirky and unique musical voice has been a constant influence in many of my blues compositions. Mr. Tracy, thanks for all the encouragement and this one goes out to you, and anyone who may have asked me something during my graduate degree and got my goofy reply.

## **I'm Okay**

**Eddie del Barrio**  
**(b. 1955)**

*I'm Okay* is a stunning ballad written by Argentinian composer Eddie del Barrio. Barrio was called up by a singer who remains anonymous, who claimed to be extremely unhappy and planned to end her own life. He

urgently asked her to wait and that he'd be right over. He rushed over to visit her and wrote this haunting tune. In Stan Getz retelling of the story in his live record "People Time," with Kenny Barron on piano he said, "I can't tell you who the singer was, but she's here. Alive." That record was the last that Stan Getz recorded before passing and was recommended to me by a good friend and bassist back home in Cincinnati after a jam session. At the time I was dealing with a particularly brutal mental struggle, and I asked him for music recommendations to which he told me, "People Time is a really special recording to me. When you get a chance, give it a listen." When I heard the story of the tune, followed by the beautiful duet of Stan and Kenny, I was brought to tears. I'd like to dedicate this tune to anyone who struggles with mental health or who has lost someone they care deeply about to mental health. Please enjoy, *I'm Okay*.

### **Night in Tunisia**

**Dizzy Gillespie  
(1917-1993)**

*Night in Tunisia* is a staple of the bebop repertoire written by trumpeter and bebop pioneer Dizzy Gillespie. Diz wrote this tune while he was tenured with the Benny Carter band in the early 40's. The story goes that Diz originally named the tune "Interlude," but "some genius," later coined the name, *Night in Tunisia*. This tune has become a frequently performed and recorded standard in the jazz medium since its conception. Among the likes of Diz and Bird's famous recording of the tune is vocalist Ella Fitzgerald, and drummer Art Blakey's group the Jazz Messengers. I'll be inviting Mayur Gurukkal to play trumpet with me on this selection. We've been performing in the same combo since the beginning of both our academic paths here at UofL and I've even gotten an opportunity to play in a horn section with my dad's cover band in Cincinnati for their annual food festival and Oktoberfest.

### **Tones for Joan's Bones**

**Chick Corea  
(1941-2021)**

Chick Corea was a constant musical inspiration for my mentors, peers, and I. Chick passed last month to a rare form of cancer. From his revolutionary use of the electric keyboard in the pioneering of jazz fusion, to his beautiful use of melodies over chord progressions that frequently take advantage of the use of modes and modalities. *Tones for Joan's Bones* sports a soaring melody over a chord progression that takes several unusual twists and turns that flow seamlessly through the melody line written. I'd like to dedicate this tune to you Mr. Corea. You will be dearly missed, and your inspiration will live on through your countless recordings and overwhelming creative outlook on the fun of creating music with our fellow human beings.

*Hedgehog Stride* is a tune that I wrote and arranged while studying Ron Miller's modal harmony and theory with Dr. Gabriel Evens here at UofL in the fall of 2019. I later had the pleasure of performing a the fleshed-out arrangement you'll here with the Jazz Lab Band under his direction. This ensemble that started as the "second jazz band," quickly became a composer's ensemble with members of all backgrounds, ages, and instruments bringing in original charts. It quickly became my favorite group to play with at the beginning of my graduate degree. The title is a reference to a common inside joke between Dr. Evens and his students, that his white, spiky hair is akin to that of an albino hedgehog. Dr. Evens has been an invaluable mentor to me in my journey as a composer for the majority of my time here at UofL and I'm truly grateful that I had the opportunity to have as many "musical brainstorming," sessions as I did with him. Thanks so much, and this one's for you.

**Road Song****Wes Montgomery  
(1923-1968)**

*Road Song* was written by Wes Montgomery is the title track of his 1968 album of the same name. Montgomery is known in the jazz world and fondly by guitarists for his impeccably melodic playing and use of parallel octaves on the guitar and his thumb plucking technique. The combination of these elements made him a very distinct and unique guitarist. I've been listening to Wes Montgomery since about 2015. During my undergrad at West Virginia University, two of my close friends and musical collaborators Collin Faulkenberry and Isaac Brady, highly recommended I check out Wes. After just one recording, I was hooked. I'd like to invite Jason Knuckles, who I've been playing with since day one at UofL in our jazz combo class. Jason has been nothing but a kind and supportive peer with invaluable insight into improvising throughout my time here, and I'm extremely grateful to have been able to play alongside him for these past two years. Thank you all for attending (virtually) my recital and I hope this gave you a small peak into my musical journey and personality.



**JONAH CARTER, BARITONE**  
STUDENT OF CHAD SLOAN

DAVID GEORGE, PIANO

*IN PARTIAL FULFILLMENT OF THE BACHELOR OF ARTS DEGREE*

Sunday, March 21, 2021  
Virtual Concert  
6:00 p.m.

# PROGRAM

Liederkreis, Op. 39

Robert Schumann  
(1810-1856)

In der Fremde  
Intermezzo  
Waldesgespräch  
Die Stille  
Mondnacht  
Schöne Fremde

Le Bestiaire

Francis Poulenc  
(1899-1963)

Le Dromadaire  
La Chèvre du Thibet  
La Sauterelle  
Le Dauphin  
L'Écrevisse  
La Carpe

Tit for Tat

Benjamin Britten  
(1913-1976)

A Song of Enchantment  
Autumn  
Silver  
Vigil  
Tit for Tat

Selection of Songs

Francesco Paolo Tosti  
(1846-1916)

Non t'amo più Op. 62  
A vucchella Op. 209  
Sogno Op. 85  
Il pescatore canta Op. 223



# PROGRAM NOTES

## Liederkreis, Op. 39, No. 1-6

Robert Schumann  
(1810-1856)

### In der Fremde

Aus der Heimat hinter den Blitzen rot  
Da kommen die Wolken her,  
Aber Vater und Mutter sind lange tot,  
Es kennt mich dort keiner mehr.

Wie bald, ach wie bald kommt die stille Zeit,  
Da ruhe ich auch, und über mir  
rauscht die schöne Waldeinsamkeit,  
Und keiner kennt mich mehr hier.

### Intermezzo

Dein Bildniß wunderselig  
hab' ich im Herzensgrund,  
das sieht so frisch und fröhlich  
misch an zu jeder Stund.

Mein Herz still in sich singet  
Ein altes, schönes Lied,  
Das in die Luft sich schwinget  
Und zu dir eilig zieht.

### Waldesgespräch

Es ist schon spät, es ist schon kalt,  
Was reit'st du einsam durch den Wald?  
Der Wal sist lang, du bist allein,  
Du schöne Braut! Ich führ dich heim!

Groß ist der Männer Trug und List,  
Vor Schmerz mein Herz gebrochen ist,  
Wohl irrt das Waldhorn her und hin,  
O flieh! Du weißt nicht wer ich bin.

So reich geschmückt ist Roß und Weib,  
So wunderschön der junge Leib;  
Jetzt kenn ich dich, Gott steh mir bei!  
Du bist die Hexe Lorelei.

Du kennst mich wohl, von hohem Stein  
schaut still mein Schloß tief in den Rhein.  
Es ist schon spät, es ist schon kalt,  
Kommst nimmermehr aus diesem Wald!

### Die Stille

Es weiß und rät es doch keiner,  
Wie mir so wohl ist, so wohl!  
Ach, wüßt es nur einer, nur einer,  
Kein Mensch est sonst wissen sollt!

So still ist's nicht draußen im Schnee,  
So stumm und verschwiegen  
Sind die Sterne nicht in der Höh,  
Als meine Gedanken sind.

Ich wünscht, ich wär ein Vöglein  
Und zöge über das Meer,  
Wohl über das Meer und weiter,  
Bis daß ich im Himmel wär!

### "In a foreign land"

From the homeland beyond the red lightning  
Come the clouds,  
But my father and mother are long dead,  
I no longer know that place.

How soon, oh how soon comes the time of stillness,  
There will I rest, and over me  
Rustles the beautiful forest's solitude,  
And no one knows me here anymore.

### "Intermezzo"

Your wonderfully blessed image  
Have I in the depths of my heart,  
It looks freshly and joyfully  
Upon me at every hour.

My heart in itself quietly sings  
An old, beautiful song,  
Which soars into the air  
And goes quickly to you.

### "Forest Talk"

It is so late, it is so cold  
Why do you ride alone through the woods?  
The forest is large, you are alone,  
You beautiful bride! I'll lead you home!

Great is the cunning and deceit of men,  
For pain my heart is broken,  
Hear well! the forest horn there and here,  
O flee! You know not who I am.

So richly adorned are the horse and wife,  
So wondrously beautiful the young body...  
Now I know you, God be with me!  
You are the witch, Lorelei!

You know me well, from a high cliff  
My castle looks quietly deep into the Rhein.  
It is so late, it is so cold,  
Come nevermore from these woods!

### "The stillness"

No one knows or guesses  
How well I am!  
Ah, if only one knew it,  
No other person should!

So quiet it is not out in the snow,  
So mute and discreet  
Are not even the stars in the heavens,  
As my thoughts are.

I wish I were a little bird  
So I could fly over the sea,  
Well over the sea and farther,  
Until I was in Heaven!

### Mondnacht

Es war, als hätt der Himmel  
Die Erde still geküßt,  
Daß sie im Blütenschimmer  
Von ihm nur träumen müßt.

Die Luft ging durch die Felder,  
Die Ähren wogten sacht,  
Es rauschten leis die Wälder,  
So sternklar war die Nacht.

Und meine Seele spannte  
Weit ihre Flügel aus,  
Flog durch die stillen Lande,  
Als flöge sie nach Haus.

### Schöne Fremde

Es rauschen die Wipfel und schauern,  
Als machten zu dieser Stund  
Um die halb versunkenen Mauern  
Die alten Götter die Rund.

Hier hinter den Myrtenbäumen  
In heimlich dämmernder Pracht,  
Was sprichst du wirr, wie in Träumen,  
Zu mir, phantastische Nacht?

Es funkeln auf mich alle Sterne  
Mit glühendem Liebesblick,  
Es redet trunken die Ferne  
Wie von künftigem großenglück!

### "Midnight"

It was as if the sky had  
silently kissed the Earth,  
such that she in blossoms' shimmer  
must have dreamt of him.

The breeze went through the fields,  
The ears of corn waved gently,  
It softly rustled the woods,  
So starry and clear was the night.

And my soul spread  
Its wings out wide,  
Flew through the silent lands,  
As if flying home.

### "Beautiful foreign land"

The treetops rustle and shiver,  
As if this hour  
About the half-sunken walls  
The old Gods were making the round.

Here under the Myrtle trees  
In secretly darkening splendor,  
What do you confusedly say, as if in dreams,  
To me, fantastic night?

All the stars twinkle upon me  
With a glowing gaze of love,  
The distance speaks drunkenly  
Of future great happiness!

## Le Bestiaire (1919)

**Francis Poulenc  
(1899-1963)**

## words by Guillaume Apollinaire (1880-1918)

### Le Dromadaire

Avec ses quatre dromadaires  
Don Pedro d'Alfaroubeira  
Courut le monde et l'admira.

Il fit ce que je voudrais faire  
Si j'avais quatre dromadaires.

### La Chèvre du Thibet

Les poils de cette chèvre, et même  
Ceux d'or pour qui prit tant de peine Jason,  
Ne valent rien au prix  
Des cheveux don't je suis épris.

### "The Dromedary"

With his four dromedaries,  
Don Pedro of Alfaroubeira  
Roamed the world and admired it.

He did that which I would like to do  
If I had four dromedaries.

### "The Goat of Tibet"

The fleece of this goat, and even  
The one of gold for which Jason took so much effort,  
They are not worth any of the price  
Of the hair of she whom I love.

### La Sauterelle

Voici la fine sauterelle  
La nourriture de Saint Jean  
Puissent mes vers être comme elle  
Le régal des meilleures gens.

### Le Dauphin

Dauphins, vous jouez dans la mer  
Mais le flot est toujours amer  
Parfois ma joie éclate t'elle?  
La vie est encore cruelle.

### L'Écrevisse

Incertitude, O! mes delices  
Vous et moi nous nous en allons  
Comme s'en vont les écrevisses,  
À recullons.

### La Carpe

Dans vos viviers dans vos étangs  
Carpes que vous vivez long temps!  
Estce que la mort vous oublie.  
Poissons de la mélancolie.

### "The Grasshopper"

Here is the delicate grasshopper,  
The nourishment of Saint John;  
May my verse be like it,  
The culinary delight of the best people.

### "The Dolphin"

Dolphins, you play in the sea  
Yet the water is always bitter.  
At times, joy may burst forth?  
Life is still cruel.

### "The Crab"

Uncertainty, oh! My delights  
You and I both go  
As do the crabs:  
Backwards.

### "The Carp"

In your fish tanks, in your ponds  
Carp, how long you live!  
Is it so that death forgot you,  
Fish of melancholy?

## Tit for Tat (arr. 1968)

**Benjamin Britten**  
(1913-1976)

**words by Walter de la Mare**  
(1873-1956)

### A Song of Enchantment

A Song of Enchantment I sang me there,  
In a green-green wood, by waters fair,  
Just as the words came up to me,  
I sang it under the wild wood tree.

Widdershins turned I, singing it low,  
Watching the wild bird come and go;  
No cloud in the deep, dark blue to be seen  
Under the thick-thatched branches green.

Twilight came; silence came;  
The planet of evening's silver flame;  
By darkening paths I wandered through  
Thickets trembling with drops of dew.

But the music is lost and the words are gone  
Of the song I sang as I sat alone,  
Ages and ages have fallen on me—  
On the wood, and the pool, and the elder tree.

### Autumn

There's a wind where the rose was;  
Cold rain where sweet grass was;  
And clouds like sheep  
Stream o'er the steep  
Grey skies where the lark was.

Nought gold where your hair was;  
Nought warm where your hand was;  
But phantom, forlorn,  
Beneath the thorn,  
Your ghost where your face was.

Sad winds where your voice was;  
Tears, tears where my heart was;  
And ever with me,  
Child, ever with me,  
Silence where hope was.

## Silver

Slowly, silently, now the moon  
Walks the night in her silver shoon;  
This way, and that, she peers, and sees  
Silver fruit upon silver trees;  
One by one the casements catch  
Her beams beneath the silvery thatch;  
Couched in his kennel, like a log,  
With paws of silver sleeps the dog;  
A harvest mouse goes scampering by,  
With silvery claws, and silver eye;  
And moveless fish in the water gleam,  
By silver reeds in a silver stream.

## Vigil

Dark is the night,  
The fire burns faint and low,  
Hours—days—years,  
Into grey ashes go;  
I strive to read,  
But sombre is the glow.

Thumbed are the pages  
And the print is small;  
Mocking the winds  
That from the darkness call;  
Feeble the fire that lends  
Its light withal.

O ghost, draw nearer;  
Let thy shadowy hair  
Blot out the pages  
That we cannot share;  
Be ours the one last leaf  
By Fate left bare!

Let's Finis scrawl,  
And then Life's book put by;  
Turn each to each  
In all simplicity:  
Ere the last flame is gone  
To warm us by.

## Tit for Tat

Have you been catching of fish, Tom Noddy?  
Have you snared a weeping hare?  
Have you whistled, 'No Nunny,' and gunned a poor bunny,  
Or a blinded bird of the air?

Have you trod like a murderer through the green woods,  
Through the dewy deep dingles and glooms,  
While every small creature cries shrill to Dame Nature,  
'He comes—and he comes!'

Wonder I very much do, Tom Noddy,  
If ever when you are aroam,  
An ogre from space will stoop a lean face  
And lug you home:

Lug you home over his fence, Tom Noddy,  
Of thorn-stocks nine yards high,  
With your bent knees strung round his old iron gun  
And your head dan-dangling by:

And hang you up stiff on a hook, Tom Noddy,  
From a stone-cold pantry shelf,  
Whence your eyes will glare in an empty stare,  
Till you are cooked yourself!

## Selection of Songs

Francesco Paolo Tosti  
(1846-1916)

### A vucchella, Op. 209

Sì, comm'a na sciorillo  
tu tiene na vucchella  
nu poco pocorillo  
appassuliatella.

Meh, dammillo, dammillo,  
—è comm'a na rusella—  
dammillo nu vasillo,  
dammillo, Cannetella!

Dammillo e pigliatillo,  
nu vaso piccerillo,  
commm'a chesta vucchella,

Che pare rusella  
nu poco pocorillo  
appassuliatella.

### Non t'amo più, Op. 62

Ricordi ancora il dì che c'incontrammo;  
le tue promesse le ricordi ancor?  
Folle d'amore io ti seguìi ci amammo,  
e accanto a te sognai, folle d'amor.

Sognai, felice, di carezze e baci  
una catena di leguante in ciel:  
Ma le parole tue furon mendaci,  
perchè l'anima tua fatta è di gel.

Te ne ricordi ancor?

Or la mia fede, il desiderio immenso,  
il mio sogno d'amor non sei più tu:  
E tuoi baci non cerco, a te non penso;  
sogno un altro ideal; non t'amo più.

Nei cari giorni che passammo insieme,  
io cosparsi di fiori il tuo sentier:  
Tu fosti del mio cor l'unica speme;  
tu della mente l'unico pensier.

Tu m'hai visto pregare, impallidire,  
piangere tu m'hai visto innanzi a te:  
Io, sol per appagare un tuo desire,  
avrei dato il mio sangue e la mia fè.

### "To a little mouth"

Yes, like a tiny flower,  
you have a little mouth  
a little bit  
faded.

Ah, give it to me,  
—like a small rose—  
give to me a little kiss,  
give it to me, Cannetella!

Give one and take one,  
a little kiss,  
like this little mouth,

Which seems like a little rose  
a little bit  
faded.

### "I no longer love you"

Do you still remember the day we met;  
Your promises, do you remember them?  
Crazy from love, I followed you, together in love  
And next to you I dreamed, crazy from love.

I dreamed, happily, of caresses and kisses  
A chain fading into the sky:  
But your words were false,  
Because your soul is made of ice.

Do you still remember?

Now my faith, my immense desire,  
My dream of love is no longer of you:  
I don't seek your kisses; I don't think of you;  
I dream of another ideal; I no longer love you.

In those dear days that we passed together,  
I scattered flowers at your feet:  
You were the only hope of my heart;  
You were my only thought of my mind.

You beheld my begging, and turned pale,  
You watched me weep before you:  
I, only to satisfy your desire,  
Had given my blood and my faith.

### Sogno Op. 85

Ho sognato che stavi a ginocchi  
come un santo che prega il Signor,  
Mi guardavi nel fondo degli occhi,  
sfavillava il tuo sguardo d'amor.

Tu parlavi e la voce sommessa  
mi chiedea dolcemente mercè,  
"Solo un guardo che fosse promessa,"  
imploravi curvato al mio piè.

Io taceva coll'anima forte  
il desio tentatore lotto.  
Ho provato il martirio e la morte,  
pur mi vinsi e ti dissi di no.

Ma il tuo labbro sfiorò la mia faccia  
e la forza nel cor mi tradì...  
Chiusi gli occhi, ti stesi le braccia,  
ma sognavo e il bel sogno svanì!

### Il pescatore canta Op. 223

Hai le pupille così grandi e chiare  
che dentro a quelle si rispecchia amore:  
O bella, che cammini lungo il mare,  
sovra la spiaggia canta un pescatore!

Un pescatore canta e se ne muore  
e tu cammini e non ti vuoi fermare:  
Sorge la luna bianca come un fiore  
e il pescatore canta e dorme il mare!

O bella, il cuore mio tutto era d'oro  
e l'ho smarrito in una dolce sera;  
V'erano tutte le sirene in coro  
ma chi la ritrovò, bella, non c'era!

E il pescatore canta: "Amore, amore,  
m'hai preso il cuore e non ti vuoi fermare!"  
Sorge la luna bianca come un fiore  
e il pescatore canta e dorme il mare!

### "Dream"

I dreamed that you were on your knees  
Like a saint praying to the Lord.  
You looked at me with deep in your eyes  
A sparkling look of love.

You spoke, and with a quiet voice  
You begged me sweetly for mercy.  
"Only one glance, that which was promised,"  
You begged, curled at my feet.

I was quiet, and with strong will  
Resisted the tempting desire.  
I have faced martyrdom and death,  
But I triumphed, and told you no.

But your lips brushed my face,  
And the force of my heart betrayed me.  
You closed your eyes, you spread your arms,  
But I was dreaming, and the beautiful dream  
disappeared!

### "A fisherman sings"

You have eyes so large and bright  
That love is reflected in them.  
Oh, beloved, as you walk by the sea,  
A fisherman sings over the beach!

A fisherman sings, and as the song dies  
You walk, and you don't wish to stop.  
The moon rises, white like a flower,  
And a fisherman sings, and the sea sleeps!

Oh beloved, my heart of gold  
I have lost in a sweet evening;  
All the sirens were together there in chorus,  
But that was not our place to meet!

And the fisherman sings: "Love, love,  
You have taken my heart and you don't want to stop!  
The moon rises, white like a flower,  
And a fisherman sings, and the sea sleeps!"



**DAVID DEACON, TRUMPET**  
STUDENT OF DR. REESE LAND

DR. KRISTA WALLACE-BOAZ, PIANO

*IN PARTIAL FULFILLMENT OF THE MASTER OF MUSIC DEGREE*

Monday, March 22, 2021  
Virtual Concert  
6:00 p.m

# PROGRAM

Violin Partita No. 1 in B minor, BWV 1002	J.S. Bach (1685-1750)
“Double” from Allemande-Double	trans. Michael Gisondi

Concerto for Trumpet in D Major	Leopold Mozart (1719-1787)
I. Adagio	
II. Allegro moderato	

Concertino	André Jolivet (1905-1974)
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# INTERMISSION

Paths	Toru Takemitsu (1930-1996)
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Concert Allegro	Vladimir Peskin (1906-1988)
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# PROGRAM NOTES

## **Violin Partita No. 1 in B minor, BWV 1002**

**J.S. Bach  
(1685-1750)  
trans. Michael Gisondi**

Johann Sebastian Bach (1685-1750) is viewed by many to be one of the greatest composers of all time. Michael Gisondi, who transcribed this movement, recognizes the merits of Bach's musical compositions. Gisondi's 1956 etude book *Bach for Trumpet (or Cornet)* features Bach's writing for instruments such as flute, violin, cello, and keyboard arranged for trumpet. The design of the natural trumpet during the Baroque period would not have allowed players to perform works such as those included in this book. Gisondi recognized the capabilities of the modern trumpet and felt that Bach's writing for the aforementioned instruments would be beneficial to the contemporary trumpet player.

The third etude from Gisondi's book that is being performed today is a transcription of the "Double" from Bach's *Violin Partita No. 1 in B minor*. This arrangement has most of the content of Bach's original writing. However, it has been transposed down a major third to the key of G minor. While the work is idiomatic for a violinist, the trumpet player must overcome the large intervallic leaps and possess the endurance to play for over two minutes without a pause in the music. In addition, the added restraint of breathing requires the trumpeter to create sensible phrases that the violinist would not need to worry about. The listener will now be able to appreciate Bach's contrapuntal ideas and elegant style in a way his audiences could not.

## **Concerto for Trumpet in D Major**

**Leopold Mozart  
(1719-1787)**

Around the mid-18th century, clarino trumpet playing was reaching its zenith in both number of compositions written for solo trumpet and the literal range of the trumpet. Leopold Mozart's contemporaries such as Franz Xaver Richter, Johann Melchior Molter, and Michael Haydn pushed the limits of range for Baroque trumpet players. The 1762 *Concerto for Trumpet in D Major* by Leopold Mozart does not feature a range quite as high as his contemporaries' concerti, but the work does require the performer to play many high concert 'D's.

The work is only two movements which was not as common during the Baroque period as the three-movement trumpet concerto or four-movement trumpet sonata. The “Adagio” movement features sweeping lyrical melodies that demonstrate the gentler side of clarino playing. However, the “Allegro maestoso” second movement will return to the more conventional fanfare-like trumpet playing of the Baroque.

## **Concertino**

**André Jolivet  
(1905-1974)**

André Jolivet's *Concertino* is a brilliant show piece for trumpet and piano. Jolivet originally wrote the work as a competition piece at the Paris Conservatory where it was premiered in 1948. The work was then adapted for trumpet, piano, and strings and was premiered again in this new form in 1950 by Paris Conservatory trumpet student Maurice André with Jolivet conducting.

The piece is structured in three large sections: fast, slow, fast. These sections can be broken down into smaller thematic sections. A theme and variations structure could be projected onto the work, but it is more accurately rhapsodic in form since it is through-composed and in one-movement. The listener will hear elements from ballet and jazz throughout the work. Several themes can be interpreted as dance-like in nature while occasional rhythms and harmonic progressions can be representative of the jazz medium. An abundance of technical and musical challenges present themselves throughout the work. However, Jolivet's *Concertino* is thrilling for listener and performer alike.

## **Paths**

**Toru Takemitsu  
(1930-1996)**

By Grawemeyer winning composer Toru Takemitsu, *Paths* is an ethereal work for unaccompanied trumpet. It was premiered September 21st, 1994 by Håkan Hardenberger at the concert “Hommage à Witold Lutosławski” of the Warsaw Autumn Festival. The piece was written in memory of Lutosławski and dedicated to Hardenberger. According to Takemitsu, this piece is a fanfare lamenting Lutosławski's death. The listener nor the performer will agree this a typical trumpet fanfare.

The simple melodic figures throughout represent subtle changes in scenery as if one were walking along a path in a garden. Frequent changes from harmon mute to open trumpet create a conversational effect even though the trumpeter is acting alone. While seemingly melancholy to the audience, Takemitsu composed the work with very complex notation to represent the subtle differences of the “garden.” The work is through-composed, but the opening motive can be heard in slight variations throughout the work creating a sense of cohesion. With the exception of the intervallic demands of certain motives and intonation demands of the harmon mute, *Paths* is a beautiful piece that demonstrates the musicality and imagination of the performer.

## **Concert Allegro**

**Vladimir Peskin  
(1906-1988)**

Vladimir Peskin's *Concert Allegro* was written in 1949 at the height of the post-World War Two Soviet regime. The work is often called Peskin's second trumpet concerto. However, it is one-movement instead of a multi-movement work. A keen observer will notice the piece does follow a modified sonata form. Even though this piece was written in 1949, it does not match the style of contemporary trumpet music. Russian, more accurately Soviet, trumpet music of this time was very reflective of the Romantic style. Sweeping melodies and dynamic shifts in timbre and volume can be heard throughout in the trumpet and piano parts. Tonguing and finger dexterity are technical demands the performer faces in this work. Yet, pairing these demands with the musical opportunities afforded in the lyrical sections, exposition and recapitulation create a powerful piece of music. The dramatic ending will leave all full of emotion.

# UNIVERSITY JAZZ COMBOS

Lover, Stay Away From Me!

Gabe Evens  
(b. 1972)

Rushing

Liam Clarke  
(b. 1998)

Sticky Blueberry Fingers

Gabe Evens

Tea For Two

Vincent Youmans (1898 – 1946)  
Irving Caesar (1895 -1996)

## CHICK COREA COMBO

Gabe Evens, *director*

Will Hoyt, *trumpet*

Liam Clarke, *guitar*

Matheus Pagliacci, *piano*

Tyler Papierniak, *bass*

Annalie Durbin, *drums*



# DANIEL MONAGHAN

## GUITAR

STUDENT OF DR. STEPHEN MATTINGLY

*THIS RECITAL IS PRESENTED IN PARTIAL FULFILLMENT OF THE  
MASTER OF MUSIC DEGREE*

Tuesday, March 2, 2021  
Virtual Concert  
7:00 p.m.

# PROGRAM

Five Preludes

Heitor Villa-Lobos  
(1887 – 1959)

No. 1 - Andantino espressivo

No. 3 - Andante

Violin Partita No. 2 in D minor  
BWV 1004

Johann Sebastian Bach  
(1685 – 1750)

V. Ciaccona

## INTERMISSION

La Cachucha, Op. 13

Napoléon Coste  
(1805 – 1883)

Thème varié et finale

Manuel M. Ponce  
(1882 – 1948)

El Decameron negro

Leo Brouwer  
(b. 1939)

I. El arpa del guerrero

II. Huida de los amantes por el valle de los ecos

III. Ballada de la doncella enamorada

# PROGRAM NOTES

## Five Preludes

**Heitor Villa-Lobos**  
(1887 – 1959)

Heitor Villa-Lobos was born on March 5th, 1887 in Rio de Janeiro, Brazil. Unlike many musicians, Villa-Lobos did not have much professional musical training at a young age. However, he was exposed to lots of music by listening to the weekly home performances that his father would organize. Villa-Lobos was exposed to both Western European music such as Johann Sebastian Bach and Brazilian folk music when he and his family would travel. He taught himself how to play both the cello and the guitar. After the death of his father, Villa-Lobos began to perform with street and theater musicians as well as compose his own pieces. After his studies at the Instituto Nacional de Música in Rio de Janeiro, he began to both perform and publish his music, making him a nationally known composer. His compositions combined the influences of both Western European harmony and folk music of Brazil. With a total of over 2,000 compositions, his popularity brought him to Europe where he took up residency in Paris. In the 1930s, Villa-Lobos established many music organizations throughout Brazil including choral conservatory and the Brazilian Academy of Music. Villa-Lobos continued his teaching, composition, and conducting career until his death on November 17th, 1959. Villa-Lobos's contributions to the classical guitar repertoire are immense, writing some of the most popular pieces in the repertoire.

Of those popular pieces, the Five Preludes for solo guitar are standards for both students and professionals. Each prelude pays homage to an aspect of Brazilian culture, history, or his own influences. Prelude No. 1 pays homage to the desert regions of Brazil and is influenced by the low register and melodic playing of the cello. Prelude No. 3 pays homage to Johann Sebastian Bach, a big influence on Villa-Lobos' compositional style.

## Violin Partita No. 2 in D minor BWV 1004

**Johann Sebastian Bach**  
(1685 – 1750)

Johann Sebastian Bach was born on March 31st, 1685 in Eisenach, Germany. Bach was a profound figure of the Baroque era and had a major influence on many composers after him. Bach was a virtuoso

keyboardist, organist, and violinist and was also known to be an incredible improviser. Of all the great musical works Bach wrote, his solo violin works stand out as some of the most revered selections of the violin repertoire. Written between 1717 and 1720 during his time at Köthen, Germany, the Partita for Violin No. 2 in D minor is a collection of dances and is considered one of the most expressive of the three Partitas.

Among the five movements, the Ciaccona stands apart because of its length. The Ciaccona is longer than all the previous movements combined. Though there is disagreement about the inspiration of the piece, it is rumored that Bach wrote this Partita after the death of his first wife, Maria Barbara Bach and the Ciaccona itself is a tombeau. Regardless of whether this is true or not, the Ciaccona can be heard as the story of life itself. The piece begins with a haunting chord progression, followed by 64 variations that have a sense of loss and anxiety but flow effortlessly into variations that have a sense of calming, much like the trials and tribulations we face in life. The middle section is set in D major and continues with the variations with a sense of hope, joy, and remembrance. But in the final section, the piece goes back to D minor and the piece concludes with the same chord progression heard at the beginning. The ending of the piece evokes a deep feeling of loss.

### **La Cachucha, Op. 13**

**Napoléon Coste**  
**(1805 – 1883)**

Napoléon Coste was born on June 27th, 1805 in Amondons, France. Coste's initial musical training was done by his mother who was known to be an accomplished guitarist. By his teens, Coste had established himself as a talented performer and teacher. After moving to Paris, he soon became acquainted with the most well-known guitarists of the time including Matteo Carcassi, Fernando Carulli, Dionisio Aguado, and Fernando Sor. Fernando Sor became Coste's biggest influence, giving him both guitar and counterpoint lessons. Unfortunately, the guitar saw a decline in popularity in the 1830s and Coste had to resort to publishing his music himself. Soon after winning second prize in a Russian composition competition, Coste again had publishers approach him wanting to publish his music. After a serious injury, Coste had to retire from performing but continued to teach and publish in Paris until his death in 1883. His piece La Cachucha was written in 1840 and is inspired by the popular Andalusian dance, cachucha. It was very common during this time in Paris for composers to use melodies,



harmonies, and rhythms that came from Spain. The cachucha is the dance itself and the theme comes from a Spanish nationalistic folk tune. The piece expands on this simple melody over time to and increases it to virtuosic levels.

### **Thème varié et finale**

**Manuel M. Ponce**  
**(1882 – 1948)**

Manuel María Ponce was born on December 8th 1882 in Zacatecas, Mexico. At a young age, Ponce was seen as a musical prodigy and began his professional musical training. From 1901 to 1917, Ponce traveled around the world studying in Italy and Germany, then returned to Mexico to teach at the National Conservatory of Music. Ponce's compositions have connections to both 20th century compositional styles and traditional Mexican folk elements. In the 1930s, Ponce moved to Paris where he and Andrés Segovia worked very closely together, writing and premiering new compositions for solo classical guitar. The Theme vari et Finale is one of the many compositions that was a result of that collaboration. Though titled a theme and variations, it also resembles a passacaglia in that the recurring voice in each variation is the bass line. The theme and variations follow a consistent AAB form with impressionistic harmonies and Mexican folk music rhythms. The finale is a bombastic culmination of all the different characteristics from the variations before.

### **El Decameron negro**

**Leo Brouwer**  
**(b. 1939)**

Leo Brouwer was born on March 1st, 1939 in Havana, Cuba. At the age of 13, Brouwer began teaching himself guitar and soon began studying with Isaac Nicola. He then studied composition at the Juilliard School of Music later returning to Cuba where he took a director's position at the Cuban Institute of Film Arts and Industry. Here he composed the music for over 30 films, some of which were major successes. Leo Brouwer's compositional style can be categorized in three main periods: his traditional Cuban influence period, his aleatoric period, and his tonality/modality period. The piece El Decameron Negro marks the transition from his aleatoric style to his tonality/modality style. The piece is split into three movements and tells the story of an African warrior who is banished from his tribe merely for wanting to be a musician, specifically a harpist. As he lives alone in

the mountains, exiled from his family and his lover, his tribe comes under attack and they beg him to come back and fight. He agrees and they win the battle. He then retreats back to the mountains with his lover. The first movement is filled with arpeggiated figures imitating that of a harp. This movement personifies the internal struggle that the warrior is feeling as he fights to be who he truly is. The second movement paints a beautiful picture of the harpist and his lover on horseback riding through a valley with two mountains on either side. The main section of this piece is a fiery triplet section that imitates the horse's galloping, creating an echo in the valley. The third and final movement represents the shared life of the harpist and his lover. This piece is a rondo and the recurring theme has multiple voices playing off each other, much as if the two characters are dancing. In between the themes you will hear rhythmically driving sections that then lead back to the dancing lovers' theme.

# UNIVERSITY JAZZ COMBOS

This Wok Is Hot

Carter Scofield  
(b. 2001)

Hedgehog Stride

Josh Dickey  
(b. 1996)

Sunday Mornin' On Memorial Day Weekend

Joel Murtaugh  
(b. 1994)

Mind Alone

Will Doty  
(b. 2002)

## BILL EVANS COMBO

Mayur Gurukkal, *trumpet*  
Josh Dickey, *alto sax*  
Jason Knuckles, *tenor sax*  
Carter Scofield, *guitar*  
Will Doty, *piano*  
Joel Murtaugh, *bass*  
Reeves Outen, *drums*  
Chris Fitzgerald, *director*

# JAKOB GILES, GUITAR

Student of Dr. Stephen Mattingly

Saturday, March 13, 2021

Virtual Concert

2:00 p.m.

## PROGRAM

Grand Solo, Op. 14

Fernando Sor  
(1778-1839)

Elegie

Johann Kaspar Mertz  
(1806-1856)

Tiento

Maurice Ohana  
(1913-1992)

Whirler of the Dance

Carlos Rafael Rivera  
(b. 1970)

I. Prelude

II. Evocation

III. Dance

*THIS PROGRAM IS PRESENTED IN PARTIAL FULFILLMENT OF THE  
BACHELOR OF MUSIC DEGREE.*



# UNIVERSITY SYMPHONY ORCHESTRA

KIMCHERIE LLOYD, Director

Sunday, March 14, 2021  
Virtual Concert  
3:00 p.m.

# PROGRAM

Serenade for Strings in E-flat Major, Op. 6

Josef Suk  
(1874-1935)

Allegro ma non troppo e grazioso

Symphony No. 39 in E-flat Major, K543

W. A. Mozart  
(1756-1791)

Adagio; Allegro  
Andante con moto  
Menuetto  
Allegro

## INTERMISSION

*Featuring video shorts by graduating orchestra members*

An American Fanfare

Adolphus Hailstork  
(b. 1941)

Seungah Kwon, *conductor*

*In partial fulfillment of the Master of Music in Orchestral Conducting*

Overture to the Magic Flute, K620

W. A. Mozart  
(1756-1791)

Joshua Lowery, *conductor*

*In partial fulfillment of the Master of Music in Orchestral Conducting*

Finlandia, Op. 26

Jean Sibelius  
(1865-1957)

David Borman III, *conductor*

*In partial fulfillment of the Master of Music in Orchestral Conducting*

# PROGRAM NOTES

## **Serenade for Strings in E-flat Major, Op. 6**

**Josef Suk  
(1874-1935)**

The *Serenade for Strings*, opus 6, was written in 1892 when Josef Suk graduated at the age of 18 from the Prague Conservatoire, where he was a pupil of Anton Dvorak.

Although Dvorak's influence on the young composer was considerable, and the work owes something to Dvorak's own *Serenade for Strings*, Suk's emerging talent and musical personality is always evident.

Indeed, the mood throughout is confident and lyrical, with little trace of the somber darkness which had marked his earlier works, such as the *Dramatic Overture*, opus 4. How much of this was due to Dvorak's direct influence is not known, although what is certain is that Suk had recently met and fallen in love with Dvorak's daughter Otilka, who he was later to marry.

The first three movements were written in quick succession in the summer of 1892, with the finale following that autumn. Many years later, Suk made an amendment to the closing bars of the adagio slow movement, adding the final solos for two violins.

The lyrical opening andante con moto has a second subject which is accompanied by triplets in the inner parts, and the dance-like syncopated second movement is full of Czech rhythms, moving for its central section into the remote key of G flat major.

The beautiful slow movement starts with a solo cello, and the mood throughout is of calm tranquility. This is abruptly changed by the driving high spirits of the finale, whose only real respite is a short central tranquillo section of great sonority, leading to a vivace finish.

Program note by Richard Thompson. Used with permission of The Brandon Hill Chamber Orchestra of Bristol, UK, and provided by the College Orchestra Directors Association.

## **Symphony No. 39 in E-flat Major, K543**

**W. A. Mozart  
(1756-1791)**

Juxtaposition, the connection of contrasts, has always been poetic, the great bard William Shakespeare using it to great effect. A century later it is the musical genius of Mozart that blends seemingly disparate elements into a cohesive whole – quite literally actually, if one considers the elements of different instruments bound into that which we call the orchestra.

This symphony is the first in the last set of Mozart's three symphonies, written in the summer of 1788. They are occasionally referred to as his "London" symphonies, as it was presumed that the composer, like Haydn before him, had them written for a planned tour to that city. However, historically it is unknown for what purpose this set was written, and it seems that Mozart, who departed only three years after the symphonies' creation, did not have the chance to hear them in performance.

Of the three last symphonies, No. 41, nicknamed "Jupiter", has seen much attention on the concert stage. No. 40 on the other hand has gained much notoriety as the most popular classical ring-tone on some mobile phones. In comparison to these two, the selection of No. 39 has been less familiar, and quite underestimated. This symphony is, however, a prime example of the composer's genius that he is not only able to conjure up melodies, but weave them with apparent contradictions that seem to connect with impossible ease. As Elizabeth Schwarm Glesner wrote, "Taken in its entirety, the Symphony No. 39 is refreshing to the ear, its pleasures only intensified by the fact that it is not much performed. Here is a work of inspiration that, due to its rarity, can still surprise and delight."

The symphony seems uncharacteristic in many of our understandings of what Mozart is supposed to sound like – large sustained forte chords, no possibility of double-dotted what is single-dotted, and even splitting a melodic phrase from one instrument to another. And yet it is within a significant surprise for Mozart's audiences – that is, introducing the clarinet – that world-recognized grace is clear, of that musician iconic of the 18th Century, whose music lived on past his millennium.

There are other writers who note Mozart's bright tone in his last symphonies, claiming that this simply represents the strength of his ability to have his music unaffected by worldly troubles. Troubles there certainly were – the then recent death of his infant daughter,



and financial problems to boot. But the portrayal of other previous tragedies in his music – notably, his father's ghost in *Don Giovanni*, and his mother's death in the slow movement of the Sinfonia Concertante – make fearless optimism or the kind of disconnect with reality interpreted in the movie *Amadeus*, seem unlikely. Instead, it is perhaps the chordal moments of dark unrest often heard in Symphony No. 39, countered and juxtaposed with the bright rallies the eventually emerge, that show his passion and energy of triumph over challenges he meets head-on.

The opening of the symphony sets the tone of the evening. Powerful and strident, the winds and percussion are foremost in the opening, so much more sustained than the opening of the "Prague" Symphony written only a year before, and perhaps more reminiscent of the *Sanctus-Benedictus* of his "Coronation" Mass. The violins are uncharacteristically hidden in a lower part their range, before blossoming entirely on their own in downward scales, heralding the next round of confident chords. Soon this opening melts into the main *Allegro* so neatly that one may be surprised that this might be a second theme of a traditionally single-motif based introduction. Only a few bars later does the *Allegro* burst into dynamic action with the horns in high gear and the violins allowed their moments high on the E string. Later, a surprising use of pizzicato brings out a magical moment, almost in the form of chamber music that one later hears in Beethoven's Septet.

The second movement seems all about being a musical poetic bridge: a calm after the first movement, while still heralding the bright third movement. This is not to underestimate the musical value of the movement itself but to note its additional value in its place in the symphony as a whole. While some have noted the different dance style of the upcoming *Minuet*, it is the opening theme of this movement which seems to be a purely musical dance, at once flowing and stately, and needing no implication of choreographed footsteps to make it complete.

The *Minuet* is one of the most stately movements of Mozart, with the timpani in a more supporting role than in the grander outer movements. The melodic phrase seems to carry from one long resonating bow of the strings to the almost perky winds. In the accompanying trio, the clarinets are given a large place in the sun, and the flute, so melodic prominent in the most previous symphony, graciously takes up the role of an echo.

The final movement starts with more light steps from the violins, followed by a bright *tutti*. But soon it is the winds that have little conversations to the backdrop of smooth syncopation. The finale, like the *Andante con moto* two movements ago has a great sense of purpose in position. It balances off the crescendos of the first movement with a dash of decrescendos, and finishes off with a *tutti* but with prominence on the same instruments similarly strong at the very beginning of the symphony – the horns, violins and timpani.

Program note by Andrew Filmer

## **An American Fanfare**

**Adolphus Hailstork**  
**(b. 1941)**

Dr. Hailstork studied composition with Mark Fax at Howard University in 1963 and received a Master of Music from the Manhattan School of Music. After studying under H. Owen Reed, he received his Ph.D. from Michigan State University in 1971. He is currently a professor of music at Old Dominion University in Norfolk, Virginia. Dr. Hailstork is known for his blending of the early cathedral choral experience of Europe-based music with his own connection to African American music.

*An American Fanfare* was written in 1985 to celebrate the opening of a new wing at an art gallery in Richmond, Virginia. The piece is for brass ensemble: Three trumpets, four horns, four trombones, tuba, timpani, percussion. The trumpet solo starts singing dotted rhythmic features that declare the beginning of the fanfare and trombones join. All the instruments play the rhythm together at a forte dynamic. Then it suddenly changes into a faster tempo, and the phrases become shorter. The middle section takes on a jazzy feel incorporating trombone glissando or slides and jazz shakes in the trumpet voice. Finally, the music recapitulates the beginning section with even more dynamic changes in the percussion, and it finishes gloriously with a heavy, sustained sound.

Program note by Seungah Kwon

## **Overture to the Magic Flute, K620**

**W. A. Mozart**  
**(1756–1791)**

Wolfgang Amadeus Mozart shaped the musical landscape in a way very few composers have. Born in 1756, the Austrian child prodigy was trained in violin, keyboard, and composition by his father settling

in Vienna for the end of his career. Mozart composed symphonies, string quartets, concertos, sacred music, but arguably his greatest contribution was his composition in opera. Mozart mostly wrote Italian operas during his career, but right before he died in 1791, Mozart composed a German-language opera, *Die Zauberflöte* (*The Magic Flute*). Specifically, the opera was a Singspiel, which has dialogue instead of recitative. Mozart collaborated with librettist, Emanuel Schikaneder who owned the Freihaus Theater, an opera house for a middle/lower class audience. The audiences absolutely loved this opera, and *The Magic Flute* became one of Mozart's greatest hits, revitalizing his career right before his death.

The Magic Flute represents a break from Mozart's usual dramatic narratives. When he composed most of his previous operas for the aristocracy, the plots were often about grounded scenarios familiar with his high-class audience. *The Magic Flute*, however, is based on German folk tales and contains fantastical elements like dragons, a powerful queen of the night, a magic flute, and a secret fraternity. The opera gives an insight into Mozart's personal beliefs since, that secret organization is a reference to the freemasons. Both Mozart and Schikaneder were freemasons, and the plot follows the initiation of a new member into secret organization. Mozart had actually written music for masonic services, and he included a few of those types of pieces in this opera. In addition, the rest of the music of *The Magic Flute* alludes to rites and symbolism in the freemasons.

The overture of the opera contains many references to the number three which is an important number in masonic symbolism. To start, the piece is in E-flat Major which contains three flats. The piece begins 3 chord groups which reference the three knocks that began many masonic rituals. Mozart then composes a slow, mysterious introduction that obfuscates the tonal center before arriving back in E-flat major and taking off into the rest of the piece. The primary theme is a quick, repetitious line that starts in one voice and then is imitated by others in a fugue-like texture. The three knocks interrupt the up-tempo overture before returning to the complex texture. Mozart then cleverly works in that primary theme into almost every moment of the overture.

Program note by Joshua Lowery

*Finlandia* is a tone poem that was composed by Jean Sibelius in 1899 for the "Press Celebrations." These were a series of performances and protests that were aimed at the Emperor of Russia, Nicholas II. The performances were a direct response to a document known as the *February Manifesto* which aimed to restrict the autonomy of the grand duchy of Finland. The piece premiered with the name *Finland Awakes* in Helsinki in 1899, but was later published as *Finlandia*. Because of its highly political association, the piece was performed under the title "Happy Feelings at The Awakening of Finnish Spring" for much of the early 19th century to avoid further conflict with Russia.

The piece is a hallmark of Sibelius' repertoire and brought the established composer world-wide fame. Sibelius identified the beauty in the piece in a 1911 diary entry:

"What is so attractive about this symphonic poem? Surely it is its 'plein air' style. Really, it is based entirely on themes 'given from above'. Pure inspiration,"

*Finlandia* begins with a slow introduction that is built around tense brass chords. The key is not easily established, and it takes a moment for the harmonies to find their way to the home key of A-flat major. The music meets an abrupt change to a faster pace where the brass introduce a militant-like rhythmic motif. New jubilant melodies are introduced in the strings and woodwinds. Soon after, the woodwinds introduce a reverent, hymn-like tune. This hymn, written by Sibelius, is a memorable and frequently heard tune. In addition to being a patriotic song for the Finnish people, Christians use the melody in a hymn called *Be Still, My Soul*, which can still be heard in churches around the world today. As *Finlandia* comes to a close the slow opening is heard again in the brass section, sending the piece off in a familiar and resolute way.

Program note by David Borman III

# UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, Director

David Borman III, Seungah Kwon, and Joshua Lowery, Graduate Teaching Assistants

## **VIOLIN I**

EMY CARTER  
ALLIE HAGAN  
MISAKI HALL^  
SAMANTHA LAMKIN  
AIMEE QUINN

## **VIOLIN II**

HANNAH GIBSON  
ANNA GRACE HURST  
LA MARGARET JOHNSON  
ANNA LAVERTY  
VICTORIA SMITH  
JENNIFER TERRELL\*  
TAYLOR WALLACE

## **VIOLA**

NATHANIEL JACKSON  
ELIZABETH KNUTOWSKI\*  
SHERONDA SHORTER  
SARAH WILSON

## **CELLO**

LIZE DREYER  
LOGAN FLORENCE  
WILL GOODWIN  
BAILEY HOLBROOK\*  
BENJAMIN MEITZEN  
AINSLEY MOORE  
LEAH PRESTON  
DANIEL RISNER  
BRENDAN STOCK  
ROMAN WOOD\*

## **BASS**

JOHN ANDERSON  
MICHAEL DENNIS  
ARLEN FAULKNER

## **BASS (CONT.)**

TAYLOR HOOG  
JONATHAN KAISER\*  
TINA SLONE  
ANDREW VAN METER

## **FLUTE**

CAMERON BILEK°  
NATE GONZALEZ°  
HANNAH IGLEHART

## **° PICCOLO**

## **OBOE**

JACKSON BRUMMETT  
NADIA CHO  
STEPHANIE HILE

## **CLARINET**

ROBERT ACOSTA  
ELISE PIECUCH  
AARON SEAY

## **BASS CLARINET**

CHANDLER CRAINE

## **BASSOON**

MARISSA KEITH  
NIKO WASDOVICH

## **HORN**

MICHAEL COLEMAN  
ELIZABETH COOKSEY  
BAILEY HATZELL  
MATTHEW HOWARD  
TARREN SEXTON  
BEN TAYLOR

## **TRUMPET**

DAVID DEACON  
GABRIEL EDWARDS  
WILLIAM JOINER  
LANE MYERS

## **TROMBONE**

JOSH LANG  
SEAN SMALL

## **BASS TROMBONE**

CARTER WOOSLEY

## **TUBA**

GRIFFIN WILSON

## **PERCUSSION**

LUKE ANDERSON  
GARRETT BUNN  
KIRK KNIGHT  
PAUL PFEIFFER  
DALTON POWELL  
ALEX PRITCHETT

## **LIBRARIANS**

DAVID BORMAN III  
SEUNGAH KWON  
JOSHUA B. LOWERY

^ **Concert Master**

\* **Principal**



# STUDENT COMPOSERS

Thursday, March 18, 2021  
Virtual Concert  
8:00 p.m.

# PROGRAM

## **Triptych (2021)**

**Benjamin Carter (b. 2000)**

- I. Con forza
- II. Adagio ma non troppo
- III. Con brio

Luke Anderson, *percussion*  
Paul Pfeifer, *percussion*

*Triptych*, a work for percussion duet, is a three-movement exploration of varying styles. The first movement, “Con forza,” serves as an aggressive and rhythmically intensive opening before the second movement, “Adagio ma non troppo,” transitions into a much slower-paced yet still intense atmosphere. Finally, the third and final movement, “Con brio,” returns to a much faster and exciting mood reminiscent of the first movement.

## **Five Duets for Two Violins (2021)**

**K. Alex Hatton (b. 1999)**

In five movements

Misaki Hall, *violin*  
Aimee Quinn, *violin*

*Five Duets for Two Violins* is made up of five short pieces that explore different string techniques in a fun way. Each movement occupies a unique sound world of its own.

## **Night Terrors (2020)**

**Stephen Carter Cantrell (b. 1999)**

Stephen Carter Cantrell, *bass trombone*

*Night Terrors* was written for my Contemporary Composition Techniques class, and makes use of several extended techniques for the bass trombone as well as spatial notation for a more free feeling as if the player is lost in a dream world or a nightmare, depending on the listener’s interpretation.

I. Budded, Bloomed, Shattered

II. Not in the Old Way

III. No Fruit Sets On

Aaron Hill, *tenor*

Nolan Alex Ancil, *piano*

Three Songs of Shattering by Edna St. Vincent Millay

I

The first rose on my rose-tree  
Budded, bloomed, and shattered,  
During sad days when to me  
Nothing mattered.  
Grief of grief has drained me clean;  
Still it seems a pity  
No one saw,—it must have been  
Very pretty.

II

Let the little birds sing;  
Let the little lambs play;  
Spring is here; and so 'tis spring;—  
But not in the old way!  
I recall a place  
Where a plum-tree grew;  
There you lifted up your face,  
And blossoms covered you.  
If the little birds sing,  
And the little lambs play,  
Spring is here; and so 'tis spring—  
But not in the old way!

III

All the dog-wood blossoms are underneath the tree!  
Ere spring was going—ah, spring is gone!  
And there comes no summer to the like of you and me,—  
Blossom time is early, but no fruit sets on.  
All the dog-wood blossoms are underneath the tree,  
Browned at the edges, turned in a day;  
And I would with all my heart they trimmed a mound for me.  
And weeds were tall on all the paths that led that way!





# UNIVERSITY OF LOUISVILLE SYMPHONIC BAND

AMY I. ACKLIN, Director

Sunday, March 21, 2021  
Virtual Concert  
3:00 p.m.

# PROGRAM

## UNIVERSITY OF LOUISVILLE SYMPHONIC BAND “C4 - CARDINALS FOREVER”

Downtown Dash (2009/2020)

Nathan Daughtrey  
(b. 1975)

Summer Sneed, *graduate conductor*  
*In partial fulfillment of the requirements of the Master of Music degree*

With You (2020)

Ben Lee  
(b. 1993)

Serenade, Op. 22 (2020)

Derek Bourgeois  
(b. 1941)

## UNIVERSITY OF LOUISVILLE SYMPHONIC BAND “L1 - LOUISVILLE FIRST”

Hop! (2020)

Nathan Daughtrey  
(b. 1975)

Ben Taylor, *graduate conductor*  
*In partial fulfillment of the requirements of the Master of Music degree*

Hymn to the Dawn (2004/2020)

Kimberly K. Archer  
(b. 1973)

A Little Tango Music (2020)

Adam Gorb  
(b. 1958)

# PROGRAM NOTES

## **Downtown Dash (2009/2020)**

**Nathan Daughtrey  
(b. 1975)**

On your mark... get set...go! Take part in a brisk race through city streets without taking a single step with *Downtown Dash*. This well-paced work musically follows the course of a 5K race from the slow pace of the crowded starting line to the exuberant sprint to the finish. Get off your podium and get moving!

Percussionist, composer, and educator Nathan Daughtrey (b. 1975) is a musical chameleon who uses his wideranging talents to adapt comfortably to a variety of environments. As a performing artist and clinician for Yamaha percussion, Vic Firth sticks & mallets, Zildjian cymbals, and Black Swamp accessories, he has performed and given masterclasses and clinics throughout the United States and across three continents. Most recently, Nathan performed as a concerto soloist with the Korean Navy Band with composer David Gillingham conducting as part of the Jeju International Wind Ensemble Festival. Nathan has recorded two solo marimba albums to date – “Spiral Passages” and “The Yuletide Marimba” – and has appeared on several other albums, including a recent collaboration with euphoniumist Brian Meixner (Praxis) and a recording of Emma Lou Diemer’s “Concerto in One Movement for Marimba and Orchestra” with the Slovak Radio Symphony Orchestra (Pacific Ridge).

## **With You (2020)**

**Ben Lee  
(b. 1993)**

*With You* captures and celebrates the essence of the ensemble experience: making music with one another. A somber setting evolves into soaring melodies to invite musicality and expression, while providing challenges for groups of varying levels of experience. This work offers a sense of hope beyond tragedy and honors the unbreakable bond of band.

Ben Lee (b. 1993) is an active composer, arranger, and educator from south-central Kentucky. He received his Bachelors Degree in Music Education from Western Kentucky University in Bowling Green, Kentucky. Ben first enjoyed his love of music during piano lessons with Mrs. Phyllis Egnaw. As a percussionist, his teachers have included Dr. Chad Floyd, Jeff Perry, Brian Eisert, and Dr. Mark Berry. Ben has studied composition with Dr. Michael Kallstrom. His first performance in the pageantry arts was with East 80 Percussion, a WGI 2006 Independent A Medalist. Ben has performed as a soloist with the Western Kentucky University Wind Ensemble at the Kentucky Music Educators Association Conference and the Southern Division Conference of the College Band Directors National Association. Ben has been bitten by the “band bug,” maintaining a marching band clientele spanning many states. Ensembles who use Ben’s arrangements have received state, circuit, and national acclaim.

## **Serenade, Op. 22 (2020)**

**Derek Bourgeois  
(b. 1941)**

Delight listeners with this lighthearted work. Derek Bourgeois wrote the *Serenade, Op. 22* for his own wedding, to be played by the organist as the guests left the ceremony. Not wishing to allow them the luxury of proceeding in an orderly 2/4, the composer wrote the work in 11/8, and in case anyone felt too comfortable, he changed it to 13/8 in the middle!

Derek Bourgeois was born in Kingston on Thames in 1941. He graduated from Cambridge University with a first class honours degree in music, and a subsequent Doctorate. He spent two years at the Royal College of Music where he studied composition with Herbert Howells and conducting with Sir Adrian Boult.

He has composed one hundred and six symphonies, sixteen concertos, several other extended orchestral works, seven major works for chorus and orchestra, two operas and a musical. As well as a considerable quantity of chamber, vocal and instrumental music, he has composed fourteen extended works for Brass Band and seven symphonies for Symphonic Wind Orchestra. He has also written a considerable amount of music for television productions.

## **Hop! (2020)**

**Nathan Daughtrey  
(b. 1975)**

Dedicated to the composer's eleven-year-old niece and her middle school concert band, *Hop!* is meant to capture the spirit of youthful exuberance through percussive syncopation, hints of jazz, and memorable, toe-tapping melodies. Biographical information regarding composer Nathan Daughtrey is included in *Downtown Dash*.

## **Hymn to the Dawn (2004/2020)**

**Kimberly K. Archer  
(b. 1973)**

Composed in memory of the composer's first composition teacher, *Hymn to the Dawn* conveys a sense of beauty and longing. Although the title suggests moving forward, the music is meant to reflect the unresolved nature of our relationships with loved ones who have now passed on.

Kimberly K. Archer (b. 1973 in Mendota, IL) is currently serving as Assistant Professor of Composition at Southern Illinois University in Edwardsville, Illinois. Dr. Archer's music has been performed throughout the United States, including the 2010 National Band Association Convention - Wisconsin Chapter (*Moorscape, Awakenings*, etc.), the 2009 Nebraska State Bandmasters Association Convention and the 2008 Wisconsin Music Educators Association Convention (*Symphony no. 3*), the 2007 Oklahoma Music Educators Association Convention (*Westward Sentinel*), the 2006 CBDNA Southwest Regional Convention ('March' from *Symphony no. 2*), the 2003 Midwest International Band and Orchestra Clinic (*Awakenings*), and the 2002 CBDNA

Southern Regional Convention (*for those taken too soon...*). She has received commissions from such organizations as The United States Air Force Band of Mid-America, Kappa Kappa Psi and Tau Beta Sigma, The International Center for New Music at Central Michigan University, the International Women's Brass Conference, and the Iowa All-State Band, as well as by consortiums of university and high school ensembles around the country.

## **A Little Tango Music (2020)**

**Adam Gorb**  
**(b. 1958)**

A Little Tango Music is a short sequence of melodies inspired by the curvaceous, melancholic and dangerous dance from Argentina that is the tango. The three brief movements can be played in any order, continuously, or separately.

Adam Gorb (born 1958) studied Music at Cambridge University and Composition at the Royal Academy of Music in London, where he graduated with the highest honours including the Principal's Prize, in 1993. His compositions include orchestral, ensemble, chamber, solo and choral works, and have been performed, broadcast and recorded world-wide. In the UK his compositions have had performances at contemporary music festivals in Huddersfield, Cheltenham, Hampstead and Highgate, Spitalfields and Canterbury, and he has had concerts entirely devoted to his music in the UK, the USA and Canada. He has been featured composer at Luton and Bromsgrove music clubs. His concert band composition Metropolis has won several prizes, including the Walter Beeler Memorial Prize in the USA in 1994. Three other Wind Ensemble works: Towards Nirvana, Adrenaline City and Farewell have won British Composer awards. His works have been performed by the BBC Philharmonic Orchestra, the Liverpool Philharmonic Orchestra, the Maggini Quartet, the BBC Singers, the Tokyo Kosei Wind Ensemble, the Royal Marines and the Liverpool 10/10 ensemble. Professor Adam Gorb is Head of School of Composition at the Royal Northern College of Music in Manchester. He has a PhD in Composition from the University of Birmingham and has taught at universities in the USA, Canada, Japan and many European countries.

Program notes from <http://c-alanpublications.com>

# UNIVERSITY OF LOUISVILLE SYMPHONIC BAND

## “L1 - LOUISVILLE FIRST”

Amy I. Acklin, *Director*

Summer Sneed and Ben Taylor, *Graduate Assistants*

Kenny Conrow, *Band Librarian*

### FLUTE

NATE GONZALES^  
EMILY LANINGA  
MORGAN MARAMA-STOUT

### OBOE

CADE O'KELLEY-RUCKMAN^  
NADIA CHO

### BASSOON

MARISSA KEITH^  
TYLER SELF

### CLARINET

RACHEL WILSON^  
KELLY HAYDEN  
MACKENZIE ALDRIDGE  
CAROLINE RUSHING

### BASS CLARINET

ADDISON JONES

### ALTO SAXOPHONE

MADDIE MCGINNIS^  
ISAIAH KUAMOO

### TENOR SAXOPHONE

KELSEY RICHARDSON

### BARITONE SAXOPHONE

KAITLYN PURCELL

### TRUMPET

EVAN SCHNEIDER^  
ADAM WILSON  
COLT HOWELL  
ANNETTA KENDALL  
JULIA CLEMENTS

### HORN

BEN TAYLOR^\*  
KOREY GARCIA  
CHRISTOPHER WOOSLEY  
JAKE O'NEILL

### TROMBONE

SEAN SMALL^  
NICHOLAS BEENY

### BASS TROMBONE

CARTER CANTRELL

### EUPHONIUM

NOAH GRIFFITH^  
THOMAS FARLESS

### TUBA

KENNY CONROW^\*  
WESLEY VAUGHAN

### PERCUSSION

ALEX PRITCHETT^  
DALTON POWELL  
KIRK KNIGHT  
CARSON SMITH

^ PRINCIPAL PLAYER

\* GRADUATE STUDENT

# UNIVERSITY OF LOUISVILLE SYMPHONIC BAND

## "C4 - CARDINALS FOREVER"

Amy I. Acklin, *Director*

Summer Sneed and Ben Taylor, *Graduate Assistants*

Kenny Conrow, *Band Librarian*

### FLUTE

NATE GONZALES^  
EMILY LANINGA  
MORGAN MARAMA-STOUT

### OBOE

CADE O'KELLEY-RUCKMAN^  
NADIA CHO

### BASSOON

MARISSA KEITH^  
TYLER SELF

### CLARINET

RACHEL WILSON^  
KELLY HAYDEN  
MACKENZIE ALDRIDGE  
CAROLINE RUSHING

### BASS CLARINET

ADDISON JONES

### ALTO SAXOPHONE

MADDIE MCGINNIS^  
ISAIAH KUAMOO

### TENOR SAXOPHONE

KELSEY RICHARDSON

### BARITONE SAXOPHONE

KAITLYN PURCELL

### TRUMPET

EVAN SCHNEIDER^  
ADAM WILSON  
COLT HOWELL  
ANNETTA KENDALL  
JULIA CLEMENTS

### HORN

BEN TAYLOR ^ \*  
KOREY GARCIA  
CHRISTOPHER WOOSLEY  
JAKE O'NEILL

### TROMBONE

SEAN SMALL^  
NICHOLAS BEENY

### BASS TROMBONE

CARTER CANTRELL

### EUPHONIUM

NOAH GRIFFITH^  
THOMAS FARLESS

### TUBA

KENNY CONROW^ \*  
WESLEY VAUGHAN

### PERCUSSION

ALEX PRITCHETT^  
DALTON POWELL  
KIRK KNIGHT  
CARSON SMITH

^ PRINCIPAL PLAYER

\* GRADUATE STUDENT



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# **DONNIE ROBBINS,** CONDUCTOR

STUDENT OF DR. FREDERICK SPECK

THIS RECITAL IS PRESENTED IN PARTIAL FULFILLMENT OF THE  
MASTER OF MUSIC DEGREE.

Tuesday, March 23, 2021  
Virtual Concert  
6:00 p.m.



# PROGRAM

Second Suite for Wind Sextet, Op. 122 Charles Edouard Lefebvre  
(1843-1917)

I. Entrata  
II. Andante  
IV. Quasi Marcia

Cameron Bilek, *flute*  
Cade O'kelley-Ruckman, *oboe*  
Austin Glover, *clarinet*  
Brayden Colbert, *saxophone*  
Rebekah McKinley, *bassoon*  
Michael Coleman, *horn*

Partita in D minor, BWV 1004

Johann Sebastian Bach  
(1685-1750)  
arr. Matt Evans

Chaconne

Tanner Swift, *soprano saxophone*  
Madison Wallace, *soprano saxophone*  
Chloe Frederick, *alto saxophone*  
Andrew Harris, *alto saxophone*  
Brayden Colbert, *tenor saxophone*  
Kelsey Richardson, *tenor saxophone*  
Tarrylton Dunn, *baritone saxophone*  
Kaitlyn Purcell, *baritone saxophone*  
Isaiah Kuamoo, *baritone saxophone*

## INTERMISSION

(30 minutes)

Overture for Wind Octet

Malcolm Arnold  
(1921-2006)  
arr. Uwe Radok

Hobson's for Wind Octet

Malcolm Arnold  
arr. Uwe Radok

Hannah Iglehart, *flute*  
Jackson Brummet, *oboe*  
Rob Acosta, *clarinet*  
Aaron Seay, *clarinet*  
Chandler Craine, *bass clarinet*  
Tarrylton Dunn, *baritone sax*  
Matt Howard, *horn*  
Ben Taylor, *horn*

Fanfare from La Peri

Paul Dukas  
(1865-1935)  
arr. David Marlatt

Nabucco (Overture)

Giussepe Verdi  
(1813-1901)  
arr. Justis Mackenzie

### **Bourbon and Brass Co.**

David Deacon, *trumpet*  
William Joiner, *trumpet*  
Elizabeth Cooksey, *horn*  
Spencer Hawkins, *trombone*  
Carter Woosley, *bass trombone*

### **Sideshow Brass**

Nick Felty, *trumpet*  
Angel Gross, *trumpet*  
Natalie Karrick, *horn*  
Josh Lang, *trombone*  
Griffin Wilson, *tuba*

# PROGRAM NOTES

## **Second Suite for Wind Sextet, Op. 122 Charles Edouard Lefebvre (1843-1917)**

Charles Edouard Lefebvre was a French composer, pianist, and teacher who lived from 1843 to 1917. Son of renowned painter Jules Lefebvre, Charles went on to study piano, composition, and conducting at the Paris Conservatory, learning composition from operatic composers Charles Guonod and Ambroise Thomas. He won the Prix de Rome in 1870 for his cantata, *Le Jugement de Dieu*. After briefly touring internationally as a concert pianist, Lefebvre went back to the Paris Conservatory as a professor of the ensemble class in 1895. During this time many of his chamber works were composed and used for educational purposes. Shortly after starting at the Paris Conservatory, Lefebvre was awarded the highest honor for a French citizen, Chevalier of the Légion d'honneur in 1896. Musical influences of his included Felix Mendelssohn and his contemporary, Camille Saint-Saëns.

The suite begins with a stately entrata that quickly alternates between passages with a more articulate dance style and those with more flowing connection. Lefebvre uses extended hemiola as transitions between the large sections of the movement. The second movement is reminiscent of an aria, starting with a clarinet cadenza that leads into extended solos for the horn and flute. Throughout this movement the clarinets serve as the basis to help to give the music more momentum with their extended passages of supporting sixteenth notes. The piece ends with a brisk march, emulating the style of a typically faster French march.

## **Partita in D minor, BWV 1004**

### **Chaconne**

**Johann Sebastian Bach  
(1685-1750)  
arr. Matt Evans**

Johann Sebastian Bach was a composer, organist, and violinist born in 1685 in Eisenach, Germany. Throughout his life working as a musician for different patrons for over forty years, he developed a catalogue of works that has led to him becoming one of the most celebrated composers in history. Working as a court musician for Duke Wilhelm Ernst of Weimar, Bach was employed as an organist but over a nine year span picked up other instruments as well, including the violin. It is estimated that Bach started working on his Sonatas and Partitas for Solo Violin when he left Weimar in 1717 and completed the set in

1720. Initially written with the intent of being etudes, the six pieces, particularly *Partita No. 2* became core pieces of the violin repertoire.

By definition, a chaconne is a piece of music, usually in triple meter, that takes a short harmonic progression and repeats it with added variations to the melodic and harmonic content. This Chaconne is unique as its own entity. Compared to other works of its time, most pieces achieved the same length of time by using multiple movements. Even compared to the rest of *Partita No. 2* the Chaconne comprises half of the five movement dance suite. Within the sixty-two total statements of the 4-measure progression there is a bevy of moods and styles that seamlessly transition from one variation to the next.

### **Overture for Wind Octet**

**Malcolm Arnold**  
**(1921-2006)**  
**arr. Uwe Radok**

### **Hobson's for Wind Octet**

**Malcolm Arnold**  
**arr. Uwe Radok**

Malcolm Arnold was a composer who was born in Northampton, England in 1921. Although he came from a well-off family of shoemakers, Arnold had strong early musical influences with both of his parents being able to play the piano. Inspired by the music of Louis Armstrong, the twelve-year-old Arnold picked up the trumpet and began teaching himself how to play. At the age of seventeen, Arnold auditioned into the Royal College of Music, where he studied trumpet with Ernest Hall and composition with Gordon Jacob. Following his studies at the RCM he briefly played in the London Philharmonic and the BBC Orchestra before he became a full-time composer in 1948.

*Overture* was a very early composition of Arnold's, written in 1940. As a composer, Arnold was influenced by two major factors: his pacifism and his admiration of his British contemporaries. *Overture* has moments of aggressive articulation and chaotic rhythmic interchange that is reminiscent of another pacifist composer, Benjamin Britten. Another British composer that Arnold held in high regard was Constant Lambert. Lambert was influenced by American jazz music and often incorporated elements of jazz rhythm and harmony into his works. *Overture* is a prime example of Arnold emulating that style, with his own use of syncopated rhythmic motives and occasional use of extended harmony.

Later in his career, Arnold began writing extensively for film. In 1953,

he composed for seven films, including *Hobson's Choice*. A 'Hobson's choice' is a choice where you can either accept what is offered or accept nothing -- take it or leave it. In the film, Henry Hobson, the main character, is faced with just that when he must agree to a buy-out settlement of his shoe-making company to his daughter and her husband. By this point in Arnold's career, he has adopted a more tuneful style, with this piece featuring many memorable melodies from throughout the film's score.

## **Fanfare from La Peri**

**Paul Dukas**

**(1865-1935)**

**arr. David Marlatt**

Paul Dukas was a French composer and music critic who was born in 1865 in Paris. In 1881 he began studying at the Paris Conservatory, where he studied with Georges Mathias, Theodore Dubois, and Ernest Guiraud and was a classmate of Claude Debussy. Holding the respect of both the older and younger generations of French composers in his time, Dukas wrote in many different genres, including his opera *Ariane et Barbe-bleue*, his *Symphony in C*, his *Piano Sonata in E-flat minor*, and his ballet, *La Peri*.

*La Peri* is a short, one act ballet telling the story of Alexander the Great and his search for the lotus of immortality. On his journey he finds that the lotus has protectors, the mythological Peri. The ballet opens with an exclamatory brass fanfare with rapid trading of melodic material from section to section. There is a brief, lyrical interlude that takes a step back dynamically but then builds to an even bigger restatement of the opening theme.

## **Nabucco (Overture)**

**Giusseppe Verdi**

**(1813-1901)**

**arr. Justis Mackenzie**

Giusseppe Verdi was born to a modest family in Le Roncole, Italy, in 1813. Without his own financial means to study music, Verdi was sponsored by a local music aficionado that would later become his father-in-law, Antonio Barezzi. This allowed him to study with opera composer and conductor Vincenzo Lavigna. In 1836 he married Barezzi's daughter and started a family with her. His first opera, *Oberto*, premiered with modest success that led to Verdi being contracted by Bartolomeo Merelli at La Scala, an opera house in Milan. Leading into 1840, Verdi fell on difficult times both personally and professionally,

first by the death of both of his children and wife and then by the failure of his second opera, *Un giorno di regno*. Distraught, Verdi swore off composing.

By chance, Verdi ran into Merelli, who gave him a libretto entitled *Nabucco*, the story of the Ancient Babylonian king Nebuchadnezzar II and his subjugation of the Jewish people. There are conflicting accounts as to how motivated Verdi actually was to write the opera, ranging from Verdi reluctantly reading it and becoming absorbed in the story to Verdi simply tossing aside the libretto for months until coming back to it to write the music. Regardless, the opera was premiered in 1842 and was initially not intended to have an overture until Verdi's brother-in-law convinced him otherwise just before the premiere.

The Overture includes many themes from across the opera, most notably 'Va pensiero,' the Chorus of the Hebrew Slaves. The song became one of Verdi's most popular and grew to become the unofficial national anthem of Italy. When Verdi died in 1901, Arturo Toscanini conducted an 800 person choir on 'Va pensiero.' The premiere of *Nabucco* solidified Verdi's career as a composer, and later in life he fondly remembered it as the piece that marked the beginning of his truest artistic expression.



# ANDREW RAMSEY, GUITAR

STUDENT OF DR. STEPHEN MATTINGLY

THIS RECITAL IS PRESENTED IN PARTIAL FULFILLMENT OF THE  
BACHELOR OF MUSIC DEGREE.

Thursday, March 25, 2021  
Virtual Concert  
7:00 p.m.

# PROGRAM

## Selected Works

David Kellner  
(1670-1748)

Phantasia in D Major  
Phantasia in A Minor  
Phantasia in A Major

## Etude no. 6 in A Minor

Ferdinando Carulli  
(1770-1841)

## La Catedral

Agustín Barrios Mangoré  
(1885-1944)

I: Preludio Saudade  
II: Andante Religioso  
III: Allegro Solemne

# INTERMISSION

Homenaje "Pour le tombeau de Claude Debussy" Manuel de Falla  
(1876-1946)

## Serenades of the Unicorn

Einojuhani Rautavaara  
(1928-2016)

I: A nervous promenade and dance (with his own reflection)  
II: Serenading a pair of giggly nymphs (drunk at night)

## Suite Compostelana

Federico Mompou  
(1893-1987)

I: Preludio

## Five Preludes

Heitor Villa-Lobos  
(1887-1959)

Prelude 5: Homenagem à Vida Social  
Prelude 2: Melodia Capadócia



# PROGRAM NOTES

## Selected Works

**David Kellner**  
**(1670-1748)**

**Phantasia in D Major**  
**Phantasia in A Minor**  
**Phantasia in A Major**

David Kellner was a German organist, lutenist, composer, and theorist. Not a lot is known about his early life, but he is known to be one of the last virtuosic lutenist composers of his time. He is most well known for his dance forms and extended pieces, such as his Phantasias, for the lute, as well as his instructional works. These works were originally written for the lute and were transcribed to be played on the classical guitar.

## Etude no. 6 in A Minor

**Ferdinando Carulli**  
**(1770-1841)**

Ferdinando Carulli was the leading Italian guitarist of his time and a composer. He moved to Paris in the 1800s. In Paris, he established himself as a virtuoso, composer, and teacher. According to several critics, he was the first to show Paris the capabilities of the guitar in terms of expressivity, timbre, harmony, and virtuosity. Carulli released dozens of manuscripts while in Paris and helped pioneer the evolution of the six-string guitar as a solo instrument and its modern expressive vocabulary.

## La Catedral

**Agustín Barrios Mangoré**  
**(1885-1944)**

**I: Preludio Saudade**  
**II: Andante Religioso**  
**III: Allegro Solemne**

Agustín Barrios was a virtuosic Paraguayan classical guitarist. His piece *La Catedral*, originally written in 1921, is sometimes considered to be Barrios' magnum opus. The piece even gained the approval of Andrés Segovia. Segovia requested that Barrios send him a score but claimed he never received one. Some think it might be equally possible that he did receive a copy and chose not to play it either out of dislike for his folk-based music or jealously. Although *La Catedral* is considered

one of Barrios' early works, it didn't assume a final form until much later in his career when the *Costa Rica* (1939) and *El Salvador* (1943) manuscripts were written. Throughout the life of the piece, Barrios reorganized/ rewrote and removed parts leading many musicians to play different versions of the piece. The first movement was added in 1939 after being written while Barrios was in Cuba, causing some to leave out the first movement.

## **Homenaje “Pour le tombeau de Claude Debussy” Manuel de Falla (1876-1946)**

Manuel de Falla a pianist and composer, is considered to be one of Spain's most important musicians from the first half of the 20th century. When Falla moved to Paris in 1907, he met several influential composers including Debussy, who was said to have helped Falla greatly while settling into his life in Paris. After Debussy's death the Parisian music Journal asked many composers to honor Debussy's life, and Falla decided to answer the call. In Falla's *Homage to Debussy*, he directly quotes many parts of Debussy's piano piece *La Soirée dans Grenade (Evening in Grenada)*. Debussy's piece states it is a “Mouvement de Habanera”, meaning it utilizes the habanera dance rhythm from Havana Cuba. Falla also employs this rhythm throughout his piece, which consists of a dotted eighth note followed by a sixteenth note. Falla also wrote his homage in Grenada, directly referencing Debussy's *La Soirée dans Grenade*. The striking part about this piece is the contrast of the dance rhythm and longing dissonant harmonies.

## **Serenades of the Unicorn**

**Einojuhani Rautavaara  
(1928-2016)**

- I: A nervous promenade and dance (with his own reflection)**
- II: Serenading a pair of giggly nymphs (drunk at night)**

Einojuhani Rautavaara was a Finnish composer, born in 1928, and is among the most notable Finnish composers since Sibelius, composing a great number of works that span various styles. Rautavaara has written two pieces for solo guitar *Serenades of the Unicorn* (1977) and *Monologues of the Unicorn* (1980). Many think Rautavaara's best piece about the Unicorn however is *True and False Unicorn* (1971) for symphony and chamber choir composed in 1971 to the poems of James Broughton.

## Suite Compostelana

**Federico Mompou**  
(1893-1987)

### I: Preludio

Federico Mompou was a Catalan composer and pianist, most well known for his solo piano music. He has written two pieces for guitar, *Suite Compostelana* (1962) and *Cançó i dansa No. 13* (1972), and one piece for piano that he transcribed for the guitar, *Cançó i dansa No. 10* (1972). *Suite Compostelana* was 1962 and dedicated to Andrés Segovia. The suite consists of six movements that are supposed to evoke the essence of Santiago de Compostela, a historical Galician city in northwest Spain.

## Five Preludes

**Heitor Villa-Lobos**  
(1887-1959)

### Prelude 5: Homenagem à Vida Social

### Prelude 2: Melodia Capadócia

Written in 1940 by Brazilian composer Heitor Villa-Lobos. These preludes were dedicated to his wife Arminda Neves d'Almeida. *Prelude 5: "Homenagem à Vida Social" (Homage to Social Life)* is written in a 6/4 meter evokes the feelings of a waltz danced by the upper class of Rio de Janeiro. The subtitle for *Prelude 2: "Melodia Capadócia"* refers to the rascally character of the Rio de Janeiro Carnival/ This prelude employs the musical genre of the choro, similarly to *Choros No. 1* also for solo guitar by Villa Lobos. These characteristics are present in the rubato and the harmonic structure of the first and last sections.

# HUNTER SNOW, TROMBONE

Student of Dr. Brett Shuster  
Friday, March 26, 2021 at 8:30pm  
Virtual Concert

Jessica Dorman, *piano*

## PROGRAM

Concertino

Ferdinand David  
(1810-1873)

Minstrel Man

T.J. Anderson  
(b. 1928)

*THIS PROGRAM IS PRESENTED IN PARTIAL FULFILLMENT OF THE  
BACHELOR OF MUSIC DEGREE.*



**STEPHANIE HILE, OBOE**  
STUDENT OF JENNIFER POTOCHNIC

IN PARTIAL FULFILLMENT OF THE BACHELOR OF MUSIC DEGREE

Friday, March 26, 2021  
Virtual Concert  
6:00 p.m.

# PROGRAM

Sonatine (1906)

Maurice Ravel  
(1875-1937)

trans. by David Walter  
(b. 1958)

- I. Modéré
- II. Mouvement de Menuet
- III. Animé

Adrienne Fontenot, *piano*

Aspects of a Landscape (1987)

Paul Read  
(1943-1997)

- I. Dawn (cold, grey light and first stirrings)
- II. Birdsong
- III. Bird-movements
- IV. Sun Dance (two birds in the sunlight)
- V. Conflict (birds fighting)
- VI. Lament
- VII. Celebration

Concerto for Oboe and Violin in C Minor    Johann Sebastian Bach  
BWV 1060    (1685-1750)

- I. Allegro

Misaki Hall, *violin*  
Adrienne Fontenot, *piano*

## INTERMISSION

(30 minutes)

3 Diversions for 2 Oboes (1987)

Jeffery Rathbun  
(b. 1959)

II. Lento

Jackson Brummett, *oboe*

Sonata for Oboe and Piano (1938)

Paul Hindemith  
(1895-1963)

I. Munter

II. Sehr Langsam, Lebhaft

Adrienne Fontenot, *piano*

## PROGRAM NOTES

**Sonatine (1906)**

**Maurice Ravel**  
**(1875-1937)**  
**trans. by David Walter**  
**(b. 1958)**

Maurice Ravel composed the first movement of *Sonatine* after being encouraged by a friend to enter a competition hosted by the Weekly Critical Review magazine. Unfortunately, Ravel was disqualified from the competition due to the movement being a few measures over the maximum-allowed measure count. Despite this disqualification, the work landed him a contract with the renowned Durand publishing house, under which he published *Sonatine* in its three-movement entirety in 1906.

In the 1980s, *Sonatine*, originally written for solo piano, was arranged for oboe and piano by David Walter. The piece reflects aspects of traditional Classical sonata form, and consists of flowing lines, long phrases, and conversational interactions between the oboe and piano, whose parts bear nearly equal weight to one another in terms of musical importance.

## **Aspects of Landscape (1987)**

**Paul Read  
(1943-1997)**

Paul Reade was an English composer who grew up in Liverpool, and later studied at the Royal Academy of Music as a pianist. Reade tended to focus on tonal music, even when those around him began delving into musical and tonal experimentation.

*Aspects of a Landscape* is a programmatic piece that consists of seven miniatures. The composer leaves us with this note: "The mood for these pieces was set by a visit in winter to Blythburg in Suffolk, where the marshes surround the ancient church. The scene reflects the timeless rituals of man and nature."

The movements illustrate different interactions between two birds, and a culmination of these interactions is presented in the seventh movement, "Celebration", which echoes and combines contrasting ideas from earlier in the piece.

## **Concerto for Oboe and Violin in C Minor Johann Sebastian Bach BWV 1060**

**(1685-1750)**

The origins of the concerto remain debatable, although it was most likely written sometime between 1720 and 1736, along with the majority of J.S. Bach's other concertos. The instrumentation of the piece is also debatable, considering that the original version of the work is deemed to have been lost, with only a transcribed version for two harpsichords being left behind. The work for two harpsichords that remained was determined to be a transcription due to the known fact that Bach, even in his early years, got into the habit of arranging his pieces for multiple instrumentations. This was an acceptable and common practice during the eighteenth century, and Bach most commonly transcribed things for harpsichord.

Multiple hints within the music itself point to what the original solo instruments were, including differing ranges, figuration types, and style markings. This version of the piece is originally scored for solo oboe and violin, a small string orchestra, and harpsichord continuo. There is also a piano arrangement of these accompanying parts.



### **3 Diversions for 2 Oboes (1987)**

**Jeffery Rathbun**  
(b. 1959)

Written for his colleague, principal oboist of the Cleveland Orchestra and oboe professor at the Cleveland Institute of Music, John Mack, *3 Diversions for 2 Oboes* was completed in June of 1987. It was premiered a month later by Rathbun and Mack themselves at the Hidden Valley Music Festival in Carmel Valley, California. The work is made up of three movements, each of which consists of conversational, and sometimes argumentative, solo oboe parts. The two oboists themselves may be thought of as soloists, as each part shares equal weight. In fact, the piece comes as one performance score, consisting of no separately-printed parts for individual musicians.

A diversion is “an instance of turning something aside from its course,” or, “an activity that diverts the mind from tedious or serious concerns.”

### **Sonata for Oboe and Piano (1938)**

**Paul Hindemith**  
(1895-1963)

Paul Hindemith was a German composer who, in the 1920s, became a significant advocate of *Neue Sachlichkeit*, translating to “new objectivity,” as a style of music. His quest for innovation in music would only heighten following his immigration out of Germany near the start of World War II. Hindemith was searching for musical direction for his compositional style during this time. In 1937, he would begin a series of sonatas – one for each instrument of the orchestra. The oboe sonata would be one of the earliest, composed and published in 1938.

*Sonata for Oboe and Piano* consists of two movements, both of which contain intricate rhythmic interplay between the oboe and piano. Both movements utilize a shift in metrical accents, as well as alternating slow and fast sections, often expanding upon previously stated ideas and phrases. The second, final movement, in particular, places emphasis on this technique of alternating slow and fast sections, the entire piece being concluded with a slow recitative followed by a fugue-like section, before finally ending with a coda where the piano gives way to a prominent oboe solo line.



# **CARDINAL SINGERS**

KENT HATTEBERG, CONDUCTOR

# **UNIVERSITY CHORUS**

WON JOO AHN, CONDUCTOR

# **COLLEGIATE CHORALE**

KENT HATTEBERG, CONDUCTOR

SYLVIA SANTOSO, GRADUATE CONDUCTOR

STUDENT OF KENT HATTEBERG

IN PARTIAL FULFILLMENT OF THE MASTER OF MUSIC DEGREE

Friday, March 26, 2021  
Virtual Concert  
3:00 p.m.

# PROGRAM

## CARDINAL SINGERS

Wenn wir in höchsten Nöten sein (Op. 110, Nr. 3)      Johannes Brahms  
(1833 – 1897)

Canticum canticorum (1584)      Giovanni Pierluigi da Palestrina  
(1525 – 1594)

14. Vox dilecti mei

15. Surge, propera amica mea

16. Surge amica mea

Ama me! (2020 – premiere)      Grzegorz Miśkiewicz  
(b. 1969)

Abigail Mires, *soprano*  
Matthew Houston, *tenor*

Never weatherbeaten sail      Sir Charles Hubert H. Parry  
(1848 – 1918)

from Songs of Farewell (1916)

## UNIVERSITY CHORUS

O la, o che bon eccho! (1581)      Orlando di Lasso  
(1532 – 1594)

O süßer Mai Op. 93a, Nr. 3      Johannes Brahms  
(1833 – 1897)

Come Away, Sweet Love (1604)      Thomas Greaves  
(1550-1650)

Sicut Cervus (1587)      Giovanni Pierluigi da Palestrina  
(1525 – 1594)

Lacrimosa      Wolfgang Amadeus Mozart  
(1756 – 1791)

from Requiem in D Minor K.626

Austin Echols, *piano*

Earth Song (2007)

Frank Ticheli  
(b. 1958)

Siksik Si Batu Manikkam (2005)

Tapanuli Traditional Song  
arr. Pontas Purba  
(b. 1953)

Lana Finley, Kaitlyn Miller, Brandon Sommerville, *solo trio*

## COLLEGIATE CHORALE

Toast pour le nouvel an

Gioacchino Rossini  
(1792 – 1868)

from Péchés de vieillesse, “Sins of Old Age” (1865)

Tykus tykus (2010)

Vaclovas Augustinas  
(b. 1959)

Hear My Prayer, O Lord (1682)

Henry Purcell  
(1659 – 1695)

Musicians Wrestle Everywhere (1945)

Elliott Carter  
(1908 – 2012)

Denn er hat Seinen Engeln befohlen (1844)

Felix Mendelssohn  
(1809 – 1847)

from Elijah

Austin Echols, *piano*

Dona Nobis Pacem

Johann Sebastian Bach  
(1685 – 1750)

from Mass in B Minor, BWV 232

David Deacon, William Joiner, and Gabriel Edwards, *trumpets*  
Luke Anderson, *timpani*  
Austin Echols, *harpsichord*

Light of a Clear Blue Morning (1977)

Dolly Parton

(b. 1946)

arr. Craig Hella Johnson

(b. 1962)

Amelia Glikin, *soloist*

Cameron Bilek, *flute*

Ezekiel Saw de Wheel (1942)

Traditional Spiritual

arr. William L. Dawson

(1899 – 1990)

Isaac Pendley, *soloist*

## PROGRAM NOTES

### **Wenn wir in höchsten Nöten sein (Op. 110, Nr. 3) Johannes Brahms (1833 – 1897)**

Johannes Brahms composed the three motets of Opus 110, his final works in the genre, in 1889, just eight years before his death. The first and third motets are for double choir, while the brief middle motet is for a single SATB choir. *Wenn wir in höchsten Nöten sein*, the third motet, is set to a sixteenth-century text by the Lutheran theologian Paul Eber. It is in ABAB form, with a coda that incorporates material from the opening measures. It begins in C minor in 4/4 time, then moves to F minor in the B sections. Brahms's contrapuntal mastery is evident as the music yearns for help in a time of great need. That help is found in calling on the one true God in Eber's poem.

Wenn wir in höchsten Nöten sein  
und wissen nicht, wo aus noch ein,  
und finden weder Hülff' noch Rat,  
ob wir gleich sorgen früh und spat:

So ist das unser Trost allein,  
daß wir zusammen ingemein  
dich rufen an, o treuer Gott,  
um Rettung aus der Angst und Not.

When we are in direst need  
and know not where to turn,  
and find neither help nor counsel,  
although we take care, early and late:

So there is only one consolation,  
that we all have in common,  
to call on you, O true God,  
for rescue from the fear and misery.

Sieh nicht an unser Sünden groß,  
sprich uns derselb'n aus Gnaden los,  
steh uns in unserm Elend bei,  
mach uns von aller Trübsal frei,

auf daß von Herzen können wir  
nachmals mit Freuden danken dir,  
gehorsam sein nach deinem Wort,  
dich allzeit preisen hier und dort.

*Paul Eber (1511 – 1569)*

Look not at our great sins,  
absolve us by your grace,  
stand by us in our misery,  
make us free from all sorrow,

So that afterwards, from our hearts we  
may joyfully thank you,  
be obedient to your word, and praise  
you at all times in all places.

## **Canticum canticorum (1584)**

**Giovanni Pierluigi da Palestrina  
(1525 – 1594)**

### **14. Vox dilecti mei**

### **15. Surge, propera amica mea**

### **16. Surge amica mea**

Palestrina's *Canticum Canticorum* (*Song of Solomon*) is a cycle of 29 motets published in 1584. A large portion of the Old Testament book text is set in this cycle of motets, dedicated to Pope Gregory XIII. This book of the Bible is unique in that does not teach about the relationship of God and man, but explores the love and sexual longing between a man and a woman. All 29 motets are for five voice parts and are grouped by modes. The first ten are in Dorian mode, the next eight, including those performed today, are in Mixolydian mode, one is in Hypoaeolian, five are in Phrygian, and the final five are in Ionian.

#### **14. Vox dilecti mei**

Vox dilecti mei: ecce iste venit saliens  
in montibus, transiliens colles.  
Similis est dilectus meus caprae,  
hinulouque cervorum.

En ipse stat post parietem nostrum,  
respiciens per fenestras,  
prospiciens per cancellos.  
En dilectus meus loquitur mihi.

*Song of Solomon 2:8-10*

The voice of my beloved: Look, he comes, leaping  
upon the mountains, bounding over the hills.  
My beloved is like a gazelle  
or a young stag.

Look, there he stands behind our wall,  
gazing in at the windows,  
looking through the lattice.  
My beloved speaks to me.

#### **15. Surge, propera amica mea**

Surge, propera amica mea, columba mea,  
formosa mea, et veni.  
Jam enim hiems transit,  
imber abiit et recessit;  
flores apparuerunt in terra nostra,  
tempus putationis advenit.  
Vox turturis audita est in terra nostra;  
figus protulit grossos suos;  
vineae florentes dederunt odorem suum.

*Song of Solomon 2:10-13*

Arise, my love, my dove,  
my fair one, and come away.  
For now the winter is past,  
the rain is over and gone.  
The flowers appear on the earth,  
the time of pruning has come.  
And the voice of the turtle dove is heard in our land.  
The fig tree puts forth its figs,  
and the vines are in blossom; they give forth fragrance.

## 16. Surge amica mea

Surge, amica mea, speciosa mea, et veni.  
Columba mea, in foraminibus petrae,  
in caverna maceriae,  
ostende mihi faciem tuam,  
sonet vox tua in auribus meis:  
vox enim tua dulcis,  
et facies tua decora.

Song of Solomon 2:13-14

Arise, my love, my beautiful one, and come away.  
O my dove, in the clefts of the rock,  
in the hollow of the cliff,  
show me your face,  
let your voice sound in my ears:  
for sweet is your voice,  
and your face is comely.

## Ama me! (2020 – premiere)

**Grzegorz Miśkiewicz**  
**(b. 1969)**

Grzegorz Miśkiewicz was born in Jordanów (Poland). From 1984 to 1988 he studied in the organ class under the direction of Prof. Zbigniew Indyk at the High School of Music in Krakow. Between 1989 and 1992 he continued his studies at the Liturgical Institute by the Faculty of Theology at the Pontifical University of John Paul II in Krakow. He also graduated with honors from the Faculty of History at the same university.

Miśkiewicz received a number of awards for his choral works in composition contests from 2007 to 2012, including his *De profundis*, which the Cardinal Singers premiered in 2012 at the University of Louisville New Music Festival. He then took a few years break from composing choral pieces while composing music for a television series on Public Television. Recently he returned to vocal and vocal-instrumental music as well as piano compositions. He has received a number of commissions from various conductors and ensembles, and has recently written music for the ballet *Cinderella*. A premiere of his *Miserere mei* for choir and orchestra is planned by the Amadeus Chamber Orchestra of Polish Radio, conducted by Agnieszka Duczmal.

*Ama me!* is a love song set for mixed choir and soprano solo. The text is based on selected Latin aphorisms about love. Miśkiewicz finished the score on November 21, 2020, and sent it to Dr. Hatteberg the next day to ask if we would like to perform it. We are privileged to present the premiere of *Ama me!* today.

Ame me! Amo te!  
Sine amore nihil est vita.  
Amor aeternus,  
Amor est vitae essentia

Love me! I love you!  
Without love, life is nothing.  
Eternal love,  
Love is the essence of life.

## **Never weatherbeaten sail**

**Sir Charles Hubert H. Parry**  
**(1848 – 1918)**

### **from Songs of Farewell (1916)**

Famed British composer Sir Hubert Parry was also a noted teacher and scholar. Sir George Grove asked him to join the Royal College of Music staff when it opened in 1883. While a professor there he taught Ralph Vaughan Williams, Gustav Holst, Frank Bridge, and John Ireland. Grove asked him to be assistant editor for the Grove's Dictionary of Music and Musicians, and Parry wrote 123 articles for the dictionary. He completed a significant biography of Johann Sebastian Bach in 1909 and authored the book *Style in Music Art*, which was published in 1911. He succeeded Grove as Director of the Royal College of Music in 1895. Although his writing, teaching, and administrative duties left him little time for composition, Parry left several significant works, many for choral forces. He is best known for the anthem *I was glad*, composed for the coronation of Edward VII in 1902, and the hymn tune *Jerusalem*.

Parry composed his *Songs of Farewell* during World War I, where his students George Butterworth and Ivor Gurney lost their lives, and Arthur Bliss was wounded. The first five songs were written in 1916 and premiered later that year, including *Never Weatherbeaten Sail*. The final song, *Lord, let me know mine end*, was added in 1918. The text of *Never Weatherbeaten Sail* was written by composer/poet Thomas Campion, and was first published as a song in the first book of Campion's *Two Bookes of Ayres* around 1613.

Never weatherbeaten sail more willing bent to shore.  
Never tired pilgrim's limbs affected slumber more,  
Than my wearied sprite now longs to fly out of my troubled breast:  
O come quickly, sweetest Lord, and take my soul to rest.  
Ever blooming are the joys of Heaven's high Paradise.  
Cold age deafe not there our ears nor vapour dims our eyes:  
Glory there the sun outshines whose beams the blessed only see:  
O come quickly, glorious Lord, and raise my sprite to thee!

*Thomas Campion (1567 – 1620)*

## **O la, o che bon eccho! (1581)**

**Orlando di Lasso**  
**(1532 – 1594)**

Orlando di Lasso is one of the most well-known late Renaissance composers who wrote over 2000 pieces in his lifetime, including both sacred and secular works ranging from Latin masses and motets to German part-songs, Italian madrigals, and French chansons.



*O la, o che bon eccho* is an Italian madrigal from Lasso's *Libro de villanelle, moresche, et alter canzonì*, published in 1581. The key word of this work is echo. Lasso crafted a compositional echo via an antiphonal setting with a double choir, in which the second choir echoes the first choir throughout the piece. The music reflects harmonic and rhythmic varieties as the two choirs overlap. This parking garage may be a great venue for this humorous piece with the echo effect.

O la, o che bon echo! Pigliamo Ci Piacere!  
 Ha ha ha ha ha, ridiamo tutti!  
 O bon compagno! Che voi tu?  
 Voria che tu cantassi una cazona.  
 Perchè? Perchè sì? Perchè no?  
 Perchè non voglio. Perchè non voi?  
 Perchè non mi piace! Taci dico!  
 Taci tu! O gran poltron! Signor, Sì!  
 Orsu no più! Andiamo! Adio bon echo!  
 Adio vbon echo! Rest' in pace!  
 Basta! Basta! Basta! Basta!

Hello, what a lovely echo! Pleased to meet you!  
 Ha ha ha ha ha, let's all laugh!  
 Oh my fine companion? What do you want?  
 I'd like you to sing a song.  
 Why? Why should I? Why not?  
 Because I don't want to. Why don't you want to?  
 Because I don't feel like it! Shut up I say!  
 You shut up, you big fool! Yes, Sir!  
 Come now, no more! Let's go! Goodbye good echo!  
 Goodbye good echo! Peace be with you.  
 Enough, enough, enough, enough!

### O süßer Mai Op. 93a, Nr. 3

**Johannes Brahms**  
**(1833 – 1897)**

Johannes Brahms wrote his *Sechs Lieder und Romanzen*, Op. 93a, in 1883 on a variety of folk songs and poems. *O süßer Mai* is the third movement of this set, written for four voice parts based on the text written by Achim. The poem depicts the poet's inability to enjoy spring, wishing to be free. Brahms describes this affliction of the text with the use of his colorful and rich harmonic languages and gentle chromatic harmonies and suspensions. The poet's yearning for freedom is portrayed through the faint soaring line towards the extended final cadence.

O süßer Mai, der Strom ist frei,  
 ich steh' verschlossen, mein Aug' verdrossen;  
 ich seh' nicht deine grüne Tracht,  
 nicht deine buntgeblümete Pracht,  
 nicht dein Himmelblau, zur Erd' ich schau;  
 O süßer Mai, mich lasse frei,  
 wie den Gesang an den dunkeln Hecken entlang.

O sweet May, the stream runs free,  
 while I am in confinement, my eyes listless;  
 I do not see your garb of green,  
 nor the splendor of your motley blooms,  
 nor your sky of blue; my eyes are on the ground;  
 O sweet May, see me free,  
 as the song heard along the dark hedges.

*Achim von Arnim (1781 – 1831)*

### Come Away, Sweet Love (1604)

**Thomas Greaves**  
**(1550-1650)**

Composers in England started to compose madrigals with English texts after collections of translated Italian madrigals were published in England in the late Sixteenth century. Anthologies such as *Musica*

*Transalpina* (1588) and *Italian Madrigals Englished* (1590) became models for English madrigal composition. Thomas Greaves published *Come Away, Sweet Love* in his collection *Songes of sundrie kinds*. Many English madrigals adopted a lighter tone than their Italian madrigal models, which tended to dramatize serious texts through chromaticism and other musical devices. Greaves' madrigal is typical of the light English style with its "Fa la la" refrain, literalistic word painting on "running in and out", bright harmonies, and buoyant homophony.

Come away, sweet love, and play thee, lest grief and care betray thee, Fa la la.  
Leave off this sad lamenting and take thy heart's contenting.

The nymphs to sport invite thee, and running in and out delights thee. Fa la la.

### **Sicut Cervus (1587)**

**Giovanni Pierluigi da Palestrina  
(1525 – 1594)**

Palestrina rose to become a prominent composer in sixteenth-century with his remarkable output of high-quality sacred and secular works. His mastery of contrapuntal ingenuity has left a lasting legacy for centuries. *Sicut Cervus* is considered one of Palestrina's most anthologized works. The motet's text is from Psalm 42:1. A flow of imitative polyphony and interesting word-paintings expresses the longing of the human soul. It was first published in a set of motets for four voices titled *Motettorum liber secundus* in 1581.

Sicut Cervus desiderat ad fontes aquarium  
ita desiderat anima mea ad te Deus.

*Psalm 42:1*

As the deer longs for running waters,  
so my soul longs for you, my God.

### **Lacrimosa**

**Wolfgang Amadeus Mozart  
(1756 – 1791)  
Franz Süssmayr**

**from Requiem in D Minor K.626**

The Requiem in D minor was left incomplete at Mozart's death on December 5, 1791. The Lacrimosa (Latin for weeping) is the seventh movement of the Requiem. Mozart composed only the first eight measures of this movement, while his student, Franz Süssmayr, finished the rest. The text is from the Latin hymn *Dies Irae*, often ascribed to Thomas of Celano but probably of earlier origin. It is recorded that on the afternoon before his death, Mozart had several of his friends sing through the vocal parts of the unfinished manuscript.

Mozart himself sang the alto part but when he got to the *Lacrimosa*, he broke into tears and put the score aside. He passed away early the next morning at the age of 35.

A sketch for an Amen fugue in Mozart's hand was discovered in 1963, which some musicologists believe belongs to the Requiem at the conclusion of the sequence after the *Lacrimosa*. This new material is believed to have been written in late 1791. Since the 1970s, several composers and musicologists have attempted alternative completions of the Requiem.

Lacrimosa dies illa, qua resurget ex favilla,  
judicandus homo reus. Huic ergo parce Deus,  
Pie Jesu, Jesu Domine, dona eis requiem! Amen!

O how tearful that day, on which the guilty shall rise  
from the embers to be judged. Spare them then, O God.  
Merciful Lord Jesus, grant them rest! Amen!

*Dies Irae sequence*

## Earth Song (2007)

**Frank Ticheli**  
**(b. 1958)**

Frank Ticheli is Professor of Composition at University of Southern California's Thornton School of Music. His orchestral and band works have received much recognition in the United States and Europe. The music for *Earth Song* first appeared in a work for wind ensemble called *Sanctuary*. He then set the music to an original text that he wrote during the time of the Iraq War. The poem speaks of the weariness of war, the comfort of music, and a prayer for peace. Ticheli's sweeping melodic lines and interesting harmonies capture the somber reality of war and the earnest yearning for peace. *Earth Song* is a timeless message of finding peace through music and singing even in the threat of illness, suffering, and fear.

Sing, Be, Live, See...  
This dark stormy hour,  
The wind, it stirs.  
The scorched earth  
cries out in vain:  
O war and power,  
You blind and blur.  
The torn heart  
cries out in pain.  
But music and singing  
Have been my refuge,  
And music and singing  
Shall be my light.  
A light of song  
Shining strong: Alleluia!  
Through darkness, pain and strife, I'll  
Sing, Be, Live, See...  
Peace, Peace.

*Frank Ticheli*

*Siksik si Batu Manikkam* is a traditional folk song from Tapanuli, the northern region of Sumatra island in Indonesia. Composer-arranger Pontas Purba is a native of North Sumatra. Over the last 30 years, he has conducted university, community, and church choirs and composed several choral works through a variety of commissions. Folk songs are commonly accompanied by traditional percussion instruments. The opening of *Siksik si Batu Manikkam* emulates the sounds of these instruments. The poem is in the form of *pantun*, a local literary genre that expresses riddles with hidden meanings. In the ancient local tradition, *pantuns* were used by young men who wish to impress potential spouses by singing and playing instruments outside the woman's house. The young man who performs the best usually receives the most attention. It is difficult to understand the literal translation of this poem because some words are nonsensical. In this song, the overall message is to remind people that beauty is worthless if you do not have a beautiful character.

Siksik si batu manikkam, ni parjoget,  
sor ma digottam di na mangingani.  
Si bambangkara julajula.

Habang birrik-birrik, santabi lolan on,  
Dipatangkas dipatilik bohi nahurapon on.  
Dang tutu sihupi ianggo so marsuga suga  
Dang tutu na uli dang tutu hitana uli ianggo  
so denggan marroha.

(Nonsense lines meant to be funny lines that  
rhyme and lead to the rest of the text)

(No meaning - written to rhyme with the next line)  
The more you look you can see my face has blemishes.  
(No meaning - written to rhyme with the next line)  
Beauty is worthless if you don't have  
a beautiful character.

**Toast pour le nouvel an****Gioacchino Rossini  
(1792 - 1868)****from Péchés de vieillesse, “Sins of Old Age” (1865)**

Rossini is of course most famous for his opera compositions, but after the completion of his last opera, *Guillaume Tell* in 1829, when he was only 37 years old, he abruptly stopped composing operas. He turned his composition interests instead toward smaller works, with a few exceptions such as his *Petite Messe Solennelle*. He composed some 150 works for various forces, including piano solo pieces, chamber works for various combinations of instruments, and a handful of choral works, which were grouped into fourteen sets of pieces which he humorously referred to as his “Sins of Old Age” (*Péchés de vieillesse*). *Toast pour le nouvel an*, one of only three a cappella pieces among these compositions, is a boisterous New Year's Day celebration.

En ce jour si doux  
Tous au rendez-vous,  
Nouvel an, sois fêté par nous ;  
Des plaisirs, des chansons,  
Des cadeaux, des bonbons,  
Accourez filles et garçons.  
L'amitié, le tendre amour tour à tour,  
Fêteront de ce beau jour le retour ;  
Aux repas joyeux,  
Jeunes cœurs, vins vieux,  
N'est-ce pas le bonheur des cieux?  
Oui pour nous tous c'est l'image des cieux.

Compagnons, à longs traits buvons,  
Compagnons, épuisons les flacons, trinquons.

O Vierge mère, Sois-nous prospère,  
Garde sur terre Nos fils bénis.

En ce jour si doux...  
...le bonheur des cieux?

Tra, la, la, la, la, la,  
Que le champagne écumant,  
Pétillant mousse,  
Tra, la, la, la, la, la,  
Le vrai bonheur, il est là.

O Vierge,  
Tra, la, la, la, la, la,  
L'heure qui vient fuit déjà,  
Passons-la douce,  
Tra, la, la, la, la, la,  
Oui, le bonheur, il est là.

En ce jour si doux...  
...le bonheur des cieux?

Compagnons, sans façons,  
Arrachons les bouchons,  
À nos amis buvons, trinquons,  
Épuisons les flacons,  
Festoyons et trinquons,  
Au nouvel an, buvons, trinquons!

*Émilien Pacini (1810 – 1898)*

On this day so sweet,  
everyone to the rendezvous,  
let the New Year be feted by us!  
Pleasures, songs,  
gifts, candy,  
boys and girls.  
Friendship, tender love, each in turn  
will celebrate this fine day's return.  
With joyful feasts,  
young hearts, old wines,  
isn't this heavenly happiness?  
Yes, for us all, it's the image of heaven.

Companions, in long draughts, drink!  
Companions, let's exhaust the bottles, let's drink.

O Virgin mother, look favorably on us,  
guard on earth our blessed sons!

On this day so sweet...  
...the happiness of the heavens?

Tra la la la la;  
Let champagne foaming,  
sparkling, froth,  
Tra la la la la;  
true happiness is  
there.  
O Virgin  
Tra la la la la;  
The hour that is coming  
is already fleeing,  
Tra la la la la;  
yes, happiness is there.

On this day so sweet...  
...the happiness of the heavens?

Companions, without manners,  
let's tear off the corks,  
to our friends let's drink, toast,  
let's empty the bottles,  
let's celebrate and toast  
in the New Year, let's drink, toast!

## Tykus tykus (2010)

## Vaclovas Augustinas (b. 1959)

Vaclovas Augustinas holds degrees from the Lithuanian Academy of Music in choral conducting in 1981 under Prof. Hermanas Perelšteinas and in composition in 1992 under Prof. Julius Juzeliūnas. From 1980 to 1992 he taught at the Ažuoliukas Music School and since 1992 has directed the famed Vilnius City Municipal Choir *Jauna Muzika*, an ensemble that has won several prestigious awards and performed at the 5th World Symposium on Choral Music in Rotterdam in 1999. He currently teaches in the composition, choral conducting, and voice areas of the Lithuanian Academy of Music and at the Department of Artistic Education of the Vilnius Pedagogical University. He has won

several national and international competitions in choral composition, including Florilege Vocal de Tours in France and the Lithuania National Song Festival Award. He regularly serves on international juries for choral and composition competitions. A versatile musician, he was member of the rock groups *Saulės Laikrodis* and *Antis* (keyboards, vocal); after the reunion of *Antis* in 2007, he continues to compose songs and perform with them.

Augustinas completed *Tykus tykus* in May 2010 and it was premièred on October 1, 2010 by the chamber choir *Brevis*, conducted by Gintautas Venislovas. It was awarded first prize from over 80 submissions at the 2010 Lithuanian national competition for choral compositions, organized by the Lithuanian Composers Union and Lithuanian Folk Culture Centre. It is based on a Lithuanian folk tune about a young lad on a horse (a common theme in Lithuanian folklore) who seduces a young lady, but instead of marrying her, he moved away to the battle. Here, “moved away to the battle” could have a literal meaning, as in fighting in the war, or it could be about the inner struggle of a person. In November 2010 the Cardinal Singers gave the first performance of *Tykus tykus* after its premiere in Lithuania.

Tykus bernelis, tykus raitelis

A stilly lad, a stilly rider

Tai tykus bernelis,  
Tai tykus raitelis,  
Tai tykiai privilioj  
Mergelę klėtėlėn.

What a stilly lad,  
What a stilly rider,  
How stilly he enticed away  
A maiden into the granary.

Žalią rūtų vainikėlį

Green rue crown

Tai tykiai nuėmė  
Rūtų vainikėlį,  
Tai tykiai numovė  
Aukselio žiedelį.

How stilly he took away  
her maidenhead,  
How stilly he worked off  
her golden ring.

Bernelis pabudo,  
Nelaimę pajuto, -  
An žirgelio sėdo,  
In vainelę jojo.

But suddenly he awaked  
And sensed the danger,  
Took a horse  
And moved away to the battle.

*Lithuanian folk tune*

## Hear My Prayer, O Lord (1682)

**Henry Purcell**  
(1659 – 1695)

English composer Henry Purcell wrote this eight-part, a cappella anthem in 1682 during his tenure as organist at Westminster Abbey.

The anthem is a setting of the first verse of Psalm 102. This simple text is poignantly illustrated with musical intensity created by dissonant harmonies that build to a final cadential resolution. The composition, thought to have been a part of a larger work, gave voice to the expression of seventeenth-century Anglican worship.

Hear my prayer, O Lord  
and let my crying come unto Thee.

*Psalm 102:1*

## **Musicians Wrestle Everywhere (1945)**

**Elliott Carter  
(1908 – 2012)**

*Musicians Wrestle Everywhere* is an early choral work by the American composer Elliott Carter. Carter, who sang in a madrigal group, composed this setting of a text by Emily Dickinson in 1945 in the style of a madrigal for five mixed voices. The piece alternates between polyphonic and homophonic passages, demonstrating Carter's flair for lyrical melodies and rhythmically complex counterpoint. This setting brings Dickinson's quiet, inner thoughts into the loud world of sounds.

Musicians wrestle everywhere -  
All day - among the crowded air  
I hear the silver strife -  
And - waking - long before the morn -  
Such transport breaks upon the town  
I think it that "New Life"!

It is not Bird - it has no nest -  
Nor "Band" - in brass and scarlet - drest -  
Nor Tamborin - nor Man -  
It is not Hymn from pulpit read -  
The "Morning Stars" the Treble led  
On Time's first Afternoon!

Some - say - it is "the Spheres" at play!  
Some say that bright Majority  
Of vanished Dames - and Men!  
Some - think it service in the place  
Where we - with late - celestial face -  
Please God - shall ascertain!

*Emily Dickinson (1830 – 1886)*

**Denn er hat Seinen Engeln befohlen (1844)      Felix Mendelssohn  
(1809 – 1847)**  
**from Elijah**

Felix Mendelssohn wrote an a cappella motet on the text of Psalm 91:11-12 for eight-part choir in 1844. He dedicated it to Friedrich Wilhelm IV of Prussia, who had survived an assassination attempt. Two years later, he orchestrated the motet for inclusion in his oratorio *Elijah*. In the oratorio, this piece became the voice of angels providing encouragement and comfort to Elijah during the long drought.

Denn er hat seinen Engeln befohlen über dir,  
das sie dich behüten auf allen deinen Wegen,  
das sie dich auf den Händen tragen  
und du deinen Fuß nicht an einem Stein stoßest.

For He shall give his angels charge over thee  
that they shall protect thee in all the ways thou goest.  
That their hands shall uphold and guide thee  
lest thou dash thy foot against a stone.

*Psalm 91:11-12*

**Dona Nobis Pacem      Johann Sebastian Bach  
(1685 – 1750)**  
**from Mass in B Minor, BWV 232**

Johann Sebastian Bach completed his *Mass in B Minor* in 1749, the year before his death. He reworked movements from numerous earlier works into a full setting of the Latin mass. This monumental work, which lasts for one hour and forty minutes, concludes with the *Dona nobis pacem*. This movement is a rearrangement of the second movement of Cantata BWV 29, *Wir danken dir, Gott, wir danken dir* (We thank you God, we thank you), which Bach composed nearly two decades earlier in 1731. The graceful entrances of the fugal subject and answer slowly build up to a glorious climax with the simple text of “Grant us peace.”

Dona nobis pacem.

Grant us peace.

**Light of a Clear Blue Morning (1977)      Dolly Parton  
(b. 1946)**  
**arr. Craig Hella Johnson  
(b. 1962)**

Dolly Parton wrote *Light of a Clear Blue Morning*, a song that came out of the pain from her legal struggles with her former music and business partner. It first appeared on her 1977 album, *New Harvest... First Gathering* and has been included in a few other musicians' albums since then. The song's uplifting message of hope for a brighter



tomorrow is still relevant today. Craig Hella Johnson, founder and artistic director of the group Conspirare, wrote a choral arrangement of this song which includes a solo soprano and a solo soprano recorder. This setting also features an SSA ensemble whose voices illustrate the ray of light of a brand-new day.

It's been a long dark night, and I've been a waiting for the morning.  
It's been a long hard fight, but I see a brand new day a-dawning.  
I've been looking for the sunshine 'cause I ain't seen it in so long.  
Everything's gonna work out just fine. Everything's gonna be alright, it's gonna be okay.  
I can see the light of a clear blue morning. I can see the light of a brand new day.  
I can see the light of a clear blue morning.  
Everything's gonna be alright, it's gonna be okay.

*Dolly Parton*

## **Ezekiel Saw de Wheel (1942)**

**Traditional Spiritual**  
**arr. William L. Dawson**  
**(1899 – 1990)**

William Levi Dawson was an influential figure in popularizing the concert performance of African American spirituals. For Dawson, understanding the history of the spirituals rooted in slavery has an important part of preparing to perform a spiritual. In his 1955 article on the interpretation of spirituals, he asserts: “It cannot be stressed too strongly that these songs should never be sung for the expressed purpose of amusing or even entertaining the hearer.” Although the text is taken from the story of Ezekiel’s vision in the Old Testament, this piece also potentially carries the hidden meaning of a warning to be careful on the journey toward freedom and expresses a fierce hope through the striking imagery of a wheel within a wheel. The Underground Railroad used wagons with wheels to smuggle slaves to freedom. This piece talks about Ezekiel’s vision of wheels but in the context of the slaves’ everyday reality, it refers to the wheels that will bring them to freedom.

Ezekiel saw de wheel,  
‘Way up in the mid’l of de air.  
Ezekiel saw de wheel,  
Way in the mid’l of de air.

De big wheel run by faith,  
An’ de lit’l wheel run by de grace of God,  
A lit’l wheel in a wheel,  
‘Way in de mid’l of de air.

Better mind my brother how you walk on de cross,  
Your foot might slip, an’ yer soul get lost,  
Ole Satan wears a club foot shoe,  
If you don’ mind he’ll slip it on you.

Some go to church for to sing an’ shout, Hallelujah!  
Befo’ six months dey’s all turn’d out  
‘Way in the mid’l of de air.

# CARDINAL SINGERS

Kent Hatteberg, Conductor

## SOPRANO 1

MADDIE CARBARY  
BRITTANY CARWILE  
MEA GRAHAM  
EMMA PINKLEY

## SOPRANO 2

WON JOO AHN+  
SARAH BYRD  
MEGAN EASTON  
ABIGAIL MIRES  
REAGAN SHOURDS

## ALTO 1

RILEY FERRETTI  
AMELIA GLIKIN  
ADELAIDE HINCKS  
KATIE JORDAN  
HANNELORE MEHLER

## ALTO 2

REAGAN BUNCE  
AMELIA HURT  
YOUNGEUN KIM\*  
RACHEL TURNBILL  
LAKYYA WASHINGTON

## TENOR 1

NICK CLAUSSEN  
BENJAMIN HORMAN  
JAMES LAYTON  
JT ROY

## TENOR 2

KRISTOFER ANDERSON\*  
TYLER CARNES  
ETHAN MURPHEY  
CALVIN RAMIREZ

## BASS 1

CAMERON CARNES  
BENJAMIN CARTER  
WALTER COOPER  
MATTHEW HOUSTON  
ISAAC PENDLEY

## BASS 2

JIMMY CLUXTON  
AUSTIN ECHOLS\*  
TROY SLEEMAN  
AUSTIN T. SMITH  
NOAH VANRUDE

\*GRADUATE STUDENT

+FACULTY MEMBER

# UNIVERSITY CHORUS

Won Joo Ahn, Conductor  
Sylvia Santosa, Graduate Conductor

## SOPRANO 1

FAITH APPLEBY  
SOPHIE BROADWATER  
LANA FINLEY  
MYUNG GREENWALT  
KATE KINCAID  
ELISE SCULLIN  
KYRSTIN TILLMAN

## SOPRANO 2

HANNAH BROOMHALL  
GRAYSON BROWN  
REBEKAH CANARY  
EMILY GRACE GUDGEL  
BROOKLYN IVEY  
AVALON McAFFREY  
KAITLYN MILLER  
EMILY MINNIS  
ISABELLE OSBORNE  
KIKI PASTOR-RICHARD  
ASIA VINCENT  
SYDNEY DUNIGAN  
ANNIE DYE

## ALTO 1

OLIVIA BICKFORD  
RACHEL FORD  
EVA KATE HOWELL  
CATHERINE JOHNSON  
ABBY LAUGHLIN  
KENNEDY MCCOLLAM  
LILY PAFF  
EMILY WETHINGTON

## ALTO 2

YOUNGEUN KIM\*  
SARAH MARTEL  
KYLIE MCGUFFEY  
HOPE PATRICK  
RAY WITTMAN

## TENOR 1

WILLIAM CARNAL  
ANDREW RAMSEY  
BRANDON SOMMERVILLE

## TENOR 2

KRISTOFER ANDERSON\*  
KEVIN PARR  
SHAUN SANDERS

## BASS 1

JEREMIAH BROWN  
BRYCE FOWLER  
MICHAEL HALL  
WILL RICHARDS  
RICHARD SABER

## BASS 2

AUSTIN ECHOLS\*  
JAKE GILES  
LIAM HEDRICK  
DANIEL NGONGO  
YAROSLAV RUTKOVSKIY  
JACK SEGAL

## ONLINE PARTICIPANTS

HENRY DAVIDSON  
REBECCA DeMOOR  
JULIA HARDEBECK  
KATIE RADTKE  
GABRIELLE RUNYON  
JONATHAN SIMPSON  
CAROLINE SNYDER  
JENSEN SELF

\*GRADUATE STUDENT

# COLLEGIATE CHORALE

Kent Hatteberg, Conductor  
Sylvia Santosa, Graduate Conductor

## SOPRANO 1

OLIVIA ANDREWS  
SARAH BYRD  
MADDIE CARBARY  
MEA GRAHAM  
SAVANNAH KNAPP  
ABIGAIL MIRES  
EMMA PINKLEY

## SOPRANO 2

LORIN BRIDGES  
LAUREN CURTSINGER-STONE  
SARAH GIVENS  
MOLLY MELAHN  
NATALIE MINTON  
SARAH MOSER  
REAGAN SHOURDS

## ALTO 1

RILEY FERRETTI  
HANNAH GIBSON  
AMELIA GLIKIN  
CAITLYN KIRCHNER  
SELA SIN

## ALTO 2

REAGAN BUNCE  
ASHTON CLARK  
YOUNGEUN KIM\*  
EMILY SPRADLING  
RACHEL TURNBILL  
LAKYYA WASHINGTON

## TENOR 1

JOBE ARNOLD  
NICK CLAUSSEN  
BENJAMIN HORMAN  
JAMES LAYTON  
JT ROY  
MAX TAYLOR

## TENOR 2

KRISTOFER ANDERSON\*  
TYLER CARNES  
DANIEL CISELL  
DAWSON HARDIN  
MATTHEW HOUSTON  
ETHAN MURPHEY  
CALVIN RAMIREZ

## BASS 1

CAMERON CARNES  
BENJAMIN CARTER  
JONAH CARTER  
ANDREW CHAPMAN  
WALTER COOPER  
NOAH MAYFIELD  
CARTER M. NELSON  
ISAAC PENDLEY  
SAMUEL RITCHIE

## BASS 2

JIMMY CLUXTON  
AUSTIN ECHOLS\*  
TROY SLEEMAN  
AUSTIN T. SMITH  
SPENCER SMITH  
NOAH VANRUDE  
CHRISTOPHER VERA

\*GRADUATE STUDENT



**ANNALIE C. DURBIN, DRUMSET**  
STUDENT OF MIKE HYMAN

IN PARTIAL FULFILLMENT OF THE BACHELOR OF MUSIC DEGREE

Saturday, March 27, 2021  
Virtual Concert  
6:30 p.m.

# PROGRAM

Everybody Wants To Rule The World

Roland Orzabal (b.1961)  
Ian Stanley (b. 1957)  
Chris Hughes (b. 1954)

Spain

Chick Corea  
(1941-2021)

Oleo

Sonny Rollins  
(b. 1930)

Jungle Fiction

John Scofield  
(b. 1951)

Love For Sale

Cole Porter  
(1891-1964)  
arr. Annalie C. Durbin

Steven Anto, *guitar*  
Diego Lyra, *piano*  
Lee Puckett, *bass*  
Trevin Little, *alto saxophone*  
Jason Knuckles, *tenor saxophone*  
Mayur Gurukkal, *trumpet*  
Cameron Gooden, *trombone*

# PROGRAM NOTES

## **Everybody Wants To Rule The World**

**Roland Orzabal (b.1961)**

**Ian Stanley (b. 1957)**

**Chris Hughes (b. 1954)**

Over the past 4 years, Lettuce has been one of the most influential bands in my journey as a musician. Lettuce's rendition of *Everybody Wants To Rule The World* creates a soulful downtempo twist on the classic 1985 new wave hit that everyone is sure to know! Rather than the usual 6/8 meter, this arrangement is in 4/4 which features a laidback pocket feel, dramatic climactic points, and various rhythmic interplay from the original recording. This song also holds many childhood memories for me when I would constantly beg my parents to play this song on a Top 100 80's Hits CD I had growing up.

## **Spain**

**Chick Corea**

**(1941-2021)**

Composed in 1971, *Spain* has become one of Corea's most recognized pieces and a staple of the standard jazz repertoire. With its graceful melody and fiery syncopated beat, it's a powerful testament to Corea's love for Spanish music and cultural exploration. I really enjoy the rhythmic challenges that come with the tune and it never fails to keep you on the edge of your seat! Chick Corea has been a leader in nearly every modern jazz genre for the past five decades and his untimely death makes this song all the more special.

## **Oleo**

**Sonny Rollins**

**(b. 1930)**

Rollins wrote *Oleo* for a recording session with Miles Davis' Modern Jazz Giants in 1954. The tune is a contrafact based off of George Gershwin's *I Got Rhythm* chord changes. Rollins got the title from oleo-margarine, which was a butter substitute during the time. I decided to play this tune in a trio setting with a burning tempo to showcase the interplay between drums, bass, and guitar. I've always loved to play in a trio setting because of the conversations that are created within the space provided. You can use as little or as much space as you want to interact with and as a drummer, this has always been an interesting topic for me.

## **Jungle Fiction**

**John Scofield  
(b. 1951)**

John Scofield is thought to be one of the most prominent guitarists of our time with a considerable career playing with musicians such as Miles Davis, Chet Baker, Herbie Hancock, John Mayer, and Robert Glasper. *Jungle Fiction* is the third song on his 2002 album, *Uberjam*. The tune features an uptempo breakbeat style groove with lots of distortion and energy while the melody seamlessly floats over top. You will hear a lot of interplay between the drums & guitar as the featured soloists. I owe this song to Steven Antio for opening up a whole new realm of music that I hadn't discovered and always helping me grow as a better musician. Being inseparable for over four years now, this song describes our friendship perfectly.

## **Love For Sale**

**Cole Porter  
(1891-1964)  
arr. Annalie C. Durbin**

Written in 1930 for the musical *The New Yorkers*, *Love For Sale* was made popular in Buddy Rich's live album entitled *Big Swing Face* in 1967. For this arrangement I wanted to stay within Rich's tradition of the tune and maintain the same amount of energy, but within a combo setting. Buddy Rich is one of the most well-known big band drummers and the first drummer I listened to growing up. I wanted to arrange a song that reminded me of my mentor, Mark Cappellini, and *Love For Sale* made perfect sense! I owe my success in music to Mr. Cappellini for the countless hours of practice, life lessons, and always being the drummer I aspire to be.



# JONATHAN KAISER, DOUBLE BASS

Student of Sidney King

Saturday, March 27, 2021 at 4:00pm

Virtual Concert

Adrienne Fontenot, *piano*

## PROGRAM

Concerto, Op.3

Serge Koussevitzky  
(1874-1951)

Allegro  
Andante  
Allegro

Sonata (1963)

Frank Proto  
(b. 1941)

Slow and Peaceful  
Moderate 4 - Swing  
Molto adagio  
Allegro energico

*THIS PROGRAM IS PRESENTED IN PARTIAL FULFILLMENT OF THE  
BACHELOR OF MUSIC DEGREE.*

# BAILEY HATZELL, HORN

Student of Bruce Heim  
Sunday, March 28, 2021 at 7:00pm  
Virtual Concert

Jessica Dorman, *piano*

En Forêt

Eugène Bozza

Intermezzo

Reinhold Glière

Romanza

Jan Koetsier

Gemini

Anthony DiLorenzo

Alex Castillo, *euphonium*

Majaliwa

Paul Basler

Natalie Karrick, *horn*

Nigunim Hassidic Tunes

Lev Kogan

Waltz in Nigun Style  
Freilach (Merry Dance)

*THIS PROGRAM IS PRESENTED IN PARTIAL FULFILLMENT OF THE  
BACHELOR OF MUSIC DEGREE.*



**BAILEY HOLBROOK, CELLO**  
STUDENT OF PAUL YORK

IN PARTIAL FULFILLMENT OF THE MASTER OF MUSIC DEGREE

Sunday, March 28, 2021  
Virtual Concert  
4:30 p.m.

# PROGRAM

Suite for Violoncello (1926)

Gaspar Cassadó  
(1897-1966)

Preludio — Fantasia  
Sardana (Danza)  
Intermezzo e danza finale

Cello Suite No. 4, BWV 1010

Johann Sebastian Bach  
(1685-1750)

Prelude  
Allemande  
Courante  
Sarabande  
Bourées  
Gigue

Sonata for Solo Cello (1955)

George Crumb  
(b. 1929)

Fantasia  
Tema pastorale con variazioni  
Toccata

Lamentations: Black/Folk Song Suite (1973) Coleridge-Taylor Perkinson  
(1932-2004)

Fuguing Tune  
Song Form  
Calvary Ostinato  
Perpetual Motion

# PROGRAM NOTES

## Suite for Violoncello (1926)

**Gaspar Cassadó**  
**(1897-1966)**

Gaspar Cassadó wrote the cello suite in 1926, during a period of prolific composition in his twenties. Cassadó, son of a composer and organist, was a cellist hailing from Barcelona. When he was ten years old, his family decided that he would travel to Paris to study with another world-famous Catalan cellist, Pablo Casals, who made time to teach Cassadó for five years. Being in Paris also presented young Cassadó with the opportunity to study composition with Spanish composer Manuel de Falla and French great Maurice Ravel.

Casals would later disown Cassadó, saying that association of Casals' name with Cassadó was "a revolting cynicism!" In this controversial press release, Casals accused Cassadó of tolerating fascism and making "a brilliant career" off performances in wartime Italy, Germany, and Spain, but additional research does not fully substantiate these claims. The few scholars that research Cassadó acknowledge that Cassadó was a resident of Florence, Italy from around 1923 through the war, but I could find only one record of a concert in pre-war Germany. Other researchers have speculated that Casals felt the need to distance himself from Cassadó in order to protect Casals' brand as a humanitarian cellist, noting that other definitively anti-fascist composers, such as Luigi Dallapiccola, worked in close friendship with Cassadó.

Cassadó was interested in a wide variety of new technology in music. He gravitated toward the blooming industry of sound recording, preserving his performances of at least a hundred pieces in record form. He also was one of the first cellists to decide to use four metal strings, in an age where most high-level cellists were still sticking with gut due to their beliefs in the warmth of the sound and their comfort. Cassadó also was known to have had interest in less successful ventures, such as finding a way to make the fingerboard be adjustable in height.

The music of the suite consists largely of dance forms. The first movement reads mostly as a Sarabande, with musical allusions to the Kodály cello sonata and to Ravel's *Daphnis et Chloé*. In the middle is, as the name implies, a Sardana, a group dance with all dancers in a circle, made up of multiple sections. The final movement begins with wandering lyricism which gives way to a dance form that although not specified by Cassadó many believe to be a Jota, a lively local dance performed in a variety of contexts.

While in some ways, J.S. Bach needs little introduction—he is one of the most famous composers ever to live on earth—ubiquity has reduced a chaotic spirit to a simplistic notion of a highly religious Lutheran church musician. He was that, but between services, he got in fights with bassoonists over technical skill and ended up in jail in his effort to move from Weimar to Cöthen. Despite an apparent belief in God-sanctioned nobility, whenever divine leaders interrupted his personal ambitions he was quick to fight back.

Mirroring the contradictions in Bach's personality, Bach suites pull players in different directions all the time. On one hand, most of the movements reference dance forms. On the other, these forms by Bach's times have become so heavily ornamented (and in some cases, so rarely danced) that taking them literally as dances makes little sense. Meanwhile, the compound melodies and implied harmonies keep everyone guessing as to what specific function any given note has at one time. Further still, given that any given rendition of the suites must be constructed from several highly flawed copies of Bach's manuscript without the aid of a definitive original, any player, knowingly or not, puts forth arguments over the truth of the piece through their performance.

This particular suite is believed to have been composed during Bach's time in Leipzig. Some scholars point toward the choice of E-flat major as profound and serious—between the assignment of significance of keys and the alternative of Bach choosing a particularly brutal tonality for the instrument by chance, the former certainly has more appeal. While later composers vary keys between movements, dance suites were particularly useful for instruments like the lute precisely because they remain in the same key and thus the same tuning. As with all the suites, the fourth suite begins with a pseudo-improvisatory prelude and continues into a sequence of (at least formally) dance movements.

The numerous uncertainties inherent in performance of these suites is unsurprising given that until other highly respected musicians such as Felix Mendelssohn and Pablo Casals took on his music as a special passion project, J.S. Bach generally and the suites specifically were on a path to posthumous relative obscurity. Each performance of these pieces represents a ritual of tenuous connection to our European predecessors. As with a ouija board, despite our ostensible focus toward the past, the sonic results of our meditations say more about ourselves than about the man who composed the original text.

## Sonata for Solo Cello (1955)

**George Crumb**  
(b. 1929)

George Crumb is one of the United States' composition elders at present. His earlier influences during his formative period were staple composers like Debussy and Mahler, but his interests jumped from Ives to serialist composers, eventually exploring some of the territory of experimentalists. Some of Crumb's works use notation that straddles the divide between traditional notation and graphic notation, as with his circular and spiralling scores in *Makrokosmos*, and works such as *Voice of the Whale* call for unique extended techniques and unusual materials including paperclips and a chisel.

Crumb also became attracted to the works of Federico García Lorca, composing at least 11 works either setting García Lorca's texts or relating to García Lorca's imagery. García Lorca was a poet who initially studied music. He was dually interested in staple composers like Beethoven and Chopin and in the folk traditions and tales of Spain, later befriending Manuel de Falla. Even after turning his focus toward the written word, music remained an essential component of his plays, and several of his earlier writings reference musical forms such as the sonata. García Lorca is believed to have been murdered by Spanish fascists due to some combination of his socialist politics, his queerness, and his brother-in-law who upon accepting the mayorship of the city of Granada was also assassinated within a week. García Lorca's remains, like those of many victims of Spanish fascism, have never been found.

In the sonata's fantasia, Crumb appears to split the single cello into multiple instruments, differentiated by orchestration choices both in the dichotomy between pizzicato and bowed strings and in register. The second movement, explicitly labeled as a theme and variations, can at times challenge a listener's notion of correspondence to the theme. While extrapolating the theme to the first variation is fairly easy, the second and third variations' use of differing meters and tempos and fixation on events that seem trivial in the theme obscure the processes by which Crumb arrived at these variations. The third movement suggests simultaneous gestures toward the baroque period through the appropriation of the form of Toccata and to jazz music through the (somewhat futile) attempt to fully notate swing rhythm juxtaposed with perpetual motion.

## **Lamentations: Black/Folk Song Suite (1973) Coleridge-Taylor Perkinson (1932-2004)**

Coleridge-Taylor Perkinson, named after Afro-English composer Samuel Coleridge-Taylor, was born in New York City. His mother was a church organist, pianist, and director of a theatre company. Like her, Perkinson learned to play keyboard instruments, but the sum of his artistic activities defies categorization. Early in childhood, Perkinson studied African dance with Ismay Andrews and Pearl Primus. During high-school, Perkinson began to conduct and compose. While initially he pursued a degree in education from New York University, he changed course and transferred to Manhattan School of Music for degrees in music. While earning his Masters degree in composition, he attended conducting lessons, and his collaboration with colleagues at MSM fed an interest in jazz.

Over the course of his career, he composed, played piano in Max Roach's jazz quartet, conducted internationally (including the ensemble he co-founded, the Symphony of the New World), arranged for Motown artists like Marvin Gaye, and sang as a solo baritone in churches.

Perkinson composed *Lamentations* in 1973, between film music projects and his conducting schedule. The first movement, "Fuguing Tune" alludes to the English church music form in which a vocal ensemble begins by singing in a homophonic texture, enters a middle section characterized by imitation, then finishes in homophony. Perkinson brings chromatic harmony and free meter to this old form: for Perkinson, traditional notions of meter are largely unhelpful in communicating what he means—meter is but a necessary evil to writing his music down. The second movement, "Song Form," as implied by the title, loosely fits the structure common in Tin Pan Alley songs and later in most pop songs. Because of Perkinson's love for flexibility in meter, this movement does not conform to the perfectly regular structure of a 32-bar form, but the order of presentation of themes remains familiar. In the third movement, "Calvary Ostinato," Perkinson calls for pizzicato only and constructs a ground bass form with some of the melodic material abstracted from the spiritual, "Calvary." For the finale, Perkinson demands "Perpetual Motion." The movement mostly places the thematic notes between open Ds using barriolage, occasionally punctuated by passages of chords.





**GRIFFIN WILSON, TUBA**  
STUDENT OF DR. CLINTON MCCANLESS

IN PARTIAL FULFILLMENT OF THE BACHELOR OF MUSIC DEGREE

Sunday, March 28, 2021  
Virtual Concert  
2:00 p.m.

# PROGRAM

Sonata in F Major, TVW 43 (1793)

Georg Phillip Telemann  
(1681-1767)

Andante  
Allegro  
Grave  
Vivace

Concerto for Tuba and Piano (1996)

Eric Ewazen  
(b. 1954)

Andante Con Motto  
Andante Expressivo  
Allegro Ritmico

Jessica Dorman, *piano*

## INTERMISSION

(30 minutes)

Three Furies for Solo Tuba

James Grant  
(b. 1954)

Capriccio Da Camera

Christer Danielsson  
(1942-1989)

Nicholas Felty, *trumpet*  
Angel Gross, *trumpet*  
Natalie Karrick, *horn*  
Joshua Lang, *trombone*  
Carter Woosley, *bass trombone*

# PROGRAM NOTES

## **Sonata in F Major, TVW 43 (1793)**

**Georg Phillip Telemann  
(1681-1767)**

Georg Phillip Telemann was a Baroque composer, who wrote pieces from small chamber/solo works to large scale works for orchestra and chorus, and he was one of the most dynamic composers of opera for his time. Transcribed by Kenneth Drobnak for tuba and piano, the *Sonata in F Major* is taken from *Der getreue Musikmeister*, a large set of music with 70 works for a variety of ensembles, containing music that was accessible to both amateurs and professionals. Published in 1739, *Der getreue Musikmeister* helped put Telemann more in the public eye, and in turn put him in the discussion as one of the most prolific and versatile composers of his era. Written in four movements; Andante, Allegro, Grave, and Vivace, this work shows the musical and emotional variety the tuba can convey, despite the work being originally composed for violin or recorder (flute).

## **Concerto for Tuba and Piano (1996)**

**Eric Ewazen  
(b. 1954)**

Eric Ewazen is a composer, professor, and lecturer who holds multiple degrees from the Eastman School of Music, and The Juilliard School. In recent years, Ewazen has been sought out by many of the world's most prolific brass players to compose both solo and chamber works alike. His *Concerto for Tuba*, originally premiered as a sonata in 1996, has quickly become a staple in the tuba and bass trombone solo repertoire, being performed regularly by both professionals and students. This work is typical of Ewazen's composition style, in that the solo line is quite tuneful, but the harmonic structure is devoid of standard practice harmonic function, while remaining completely consonant. This work is composed in three movements: Andante Con Moto, Andante Expressivo, and Allegro Ritmico.

## **Three Furies for Solo Tuba**

**James Grant  
(b. 1954)**

Based on the Greco-Roman mythological creature, the Fury, this multi-movement work depicts Grant's interpretations of the personalities of three separate Furies. Furies are the demonic assistants to Hades,

who help keep control in the underworld. Despite their dark role in this mythology, Grant chooses to depict these demons as somewhat lighthearted, using various dance rhythms to set the tone for each movement. Published in 1993, this work has become one of the most performed and recorded pieces for solo tuba. It has become so popular that Grant went back and composed a full orchestral accompaniment for this originally unaccompanied work, and a sequel to the piece titled *Three More Furies*. In his own words, Grant describes each movement as follows:

"Fury I is marked 'decidedly jocular' and is a pleasant ramble through the registers of the tuba, featuring angular arpeggios and tonguing demands that one does not usually associate with the instrument. Fury II, in form somewhat reminiscent of a minuet trio, contrasts a series of long, arching arpeggiated figures with an amicable waltz marked 'gently inebriated.' Fury III is relentless and powerful, exploiting the full dynamic and articulative range of the tuba. Again, the performer is met with the virtuosic demands not normally encountered in the tuba literature."

## **Capriccio Da Camera**

**Christer Danielsson  
(1942-1989)**

Christer Danielsson was a Swedish composer and trombonist who rose to prominence for a brief period in the 1970's and wrote almost exclusively for brass instruments. This work, along with *Concertant Suite for Solo Tuba and Four Horns*, were commissioned by legendary Swedish tuba virtuoso, Michael Lind. *Capriccio Da Camera* explores the versatility of the solo tuba. Having three distinct sections the work begins in a standard classical waltz, then transitions to an upbeat jazz waltz, then to that of a lyrical descant- with the tubist soaring above the ensemble, before finally a recapitulation of the opening material. The use of brass quintet accompaniment only heightens the strengths of the tuba, making for a truly exciting piece of music.



# MATHEUS PAGLIACCI, PIANO

STUDENT OF DR. GABE EVENS

IN PARTIAL FULFILLMENT OF THE MASTER OF MUSIC DEGREE

Wednesday, March 31, 2021  
Virtual Concert  
6:00 p.m.

# PROGRAM

A Child is Born	Thad Jones (1923-1986)
Vale da Ribeira	Hermeto Pascoal (b. 1936)
Bye-Ya	Thelonious Monk (1917 – 1982)
Neneca	Debora Gurgel (b. 1962)
Darn that Dream	Jimmy Van Heusen (1913 – 1990)
Blues for Alice	Charlie Parker (1920 – 1955)
Playground	Matheus Pagliacci (b. 1990)
Intrepid Fox	Freddie Hubbard (1938 - 2008)

Benjamin Sevy, *soprano saxophone*  
Jason Knuckles, *tenor saxophone*  
Mayur Gurukkal, *trumpet*  
Joel Murtaugh, *bass*  
Frank Morrison, *drumset*

# PROGRAM NOTES

## **A Child is Born**

**Thad Jones  
(1923-1986)**

This piece has one of my favorite melodies. The sophistication found in simple, repeated diatonic lines and the development of the motif through different octaves creates a mood of innocence and purity. My solo piano arrangement is built on a lullaby in the high register of the piano and gradually evolves into more active accompaniment. It culminates in a key change reaching the climax before flowing back to the original theme. This piece was regularly performed as the interlude in the Thad Jones Orchestra's concerts. It was later rearranged and officially released in 1970 in the Consummation album of the same band. The lyrics came later by Aldec Wilder.

## **Vale da Ribeira**

**Hermeto Pascoal  
(b. 1936)**

I follow the concept of the original recording by capturing the sounds of nature and translating them into an introduction with reverberation, pedal, and exploration of the dissonances found within a minor chord. Gradually, the melody enters setting into motion the Baião, a regional rhythm from the northeast of Brazil. After the solo section, the melodic patterns culminate in a salsa montuno which is then interrupted by an abrupt phrase culminating in a quiet, diatonic ending. Hermeto Pascoal is well known for his highly intuitive connection to music. He collaborated with Miles Davis in 1973.

## **Bye-Ya**

**Thelonious Monk  
(1917 - 1982)**

My first impression of this tune was "how it can be so simple and so complex at the same time?" Monk's unique rhythmic and symmetrical lines disrupt the tempo, form and the harmonic material by highlighting an interval-based concept that is captured in my arrangement. The introduction begins with a simple triadic pattern in the left hand while the flavors of disruption are introduced in the right hand. The full trio enters in the bridge with a medium swing feel. I am thrilled to be accompanied by Joel Murtaugh on Bass and Frank Morrison on Drums. What a rhythmic session, ladies and gentleman!

## **Neneca**

**Debora Gurgel**  
(b. 1962)

I first heard this arrangement about five years ago and have wanted to perform it ever since. The time has finally come! Gurgel is without a doubt one of the most relevant pianists on the Brazilian music scene. Neneca is about the Sunday gatherings at grandmother's house with the whole family, and it captures this laid-back environment of joy with a samba groove. The composer was kind enough to share the arrangement you will hear.

## **Darn that Dream**

**Jimmy Van Heusen**  
(1913 – 1990)

In this composition, I love how the dissonant melodic lines are combined with harmonies to make a smooth, natural sound. My arrangement highlights the melody with counterpoint in the left hand bringing the listener's attention to the melodic motion of the bass lines with no defined tempo. For the solo section, I alternate bass lines and voicings in the left hand and reintroduce the pulse. This tune was originally written for the Broadway show *Swingin' the Dream* in 1939.

## **Blues for Alice**

**Charlie Parker**  
(1920 – 1955)

This arrangement of this classic bebop composition begins with a Latin jazz feel and shifts to swing for solos. It is a challenging melody written over a reharmonized blues, which has come to be known as "Bird Blues" referring to Parker's nickname. The Latin feel for it is unconventional but I wanted a different approach to create interest. But do not worry! The quintet swings in the solo section, showing the versatility of the group.

## **Playground**

**Matheus Pagliacci**  
(b. 1990)

In a far, far away kingdom there is a small village where fantasy and joy shapes the childhood of a boy with all sorts of adventures and moments of fun spiced with adversities and experiences of unknown situations. *Playground* conveys the images, colors, textures, and sounds that portrays this scenario. This effect is achieved by the combination of harmonic dissonances and delicate melodic lines.



This piece is a duet, and I will have my friend Benjamin Sevy joining me on the soprano saxophone.

## **Intrepid Fox**

**Freddie Hubbard  
(1938 - 2008)**

I first played this Post-Bop tune in the Contemporary Ensemble at the University of Louisville. I remember it was quite a lot of information to process but I loved the piano of Herbie Hancock and the overall feel of the band. Not to mention the solo section, which has an unusual form making it challenging to solo over and it is my favorite part. For this difficult piece, I have the great company and sounds of Jason Knuckles on tenor saxophone and Mayur Gurukkal on trumpet.

## **Acknowledgments**

I would like to express my gratitude to the UofL School of Music for granting me the scholarship and the teaching assistantship. Thank you to all the faculty members and staff involved in this process and especially Michael Tracy and my applied professor Gabe Evens, who also guided me throughout the program. Thanks Dr. Oliphant for creating an environment of trust in my classical piano lessons and Dr. Boaz for always being a point of reference. I am grateful for this opportunity, thank you!

To all my family and friends who supported me when I lost sight of the journey and the new friends that I welcomed in my life, I couldn't do it without you. To all the members of the quintet: Joel, Mayur, Frank, Jason and Ben. You guys are great, and I am so glad to have met you! Debora, thanks for sharing the arrangement with me.

Hope you enjoy the program!  
Matheus Pagliacci



# **WILLARD BENJAMIN TAYLOR**

## CONDUCTOR

STUDENT OF DR. FREDERICK SPECK

THIS RECITAL IS PRESENTED IN PARTIAL FULFILLMENT OF THE MASTER  
OF MUSIC DEGREE.

Tuesday, March 16, 2021  
Virtual Concert  
6:00 p.m.

# PROGRAM

Octet for Winds in F Major, D.72 (1813)

Franz Schubert  
(1797-1828)

I. Menuetto - Allegretto

II. Finale - Allegro

Suite in D for Ten Winds (1889)

Arthur Bird  
(1856-1923)

IV. Allegro con fuoco

## INTERMISSION

Grand Canyon Sinfonia (1996/2000)

Eric Ewazen (b. 1954)  
arr. Michael Allen

I. Allegro Maestoso

Shenandoah

Traditional  
arr. Quinto Maganini (1897-1974)

### Flute

Cameron Bilek  
Nathaniel Gonzalez

### Oboe

Nadia Cho  
Cade O'Kelley-Ruckman

### Bassoon

Marissa Keith  
Rebekah McKinley  
Jackie Royce

### Clarinet

Robert Acosta  
Kelly Hayden  
Elise Piecuch  
Carley VanMeter

### Trumpet

David Deacon  
Gabriel Edwards  
William Joiner  
Lane Myers

### Horns

Michael Coleman  
Elizabeth Cooksey  
Korey Garcia

### Trombone

Spencer Hawkins  
Logan Myers  
Carter Woosley

### Euphonium

Noah Centers

### Tuba

Kenneth Conrow

# PROGRAM NOTES

## **Octet for Winds in F Major, D.72 (1813)**

**Franz Schubert**  
**(1797-1828)**

The story of early Romantic era Austrian composer Franz Schubert is one of the great tragedies in music history, ranking very nearly to that of Mozart. Schubert showed remarkable musical talent very early in life, taking piano and violin lessons at home and eventually becoming a pupil of Antonio Salieri. In a very short life of only thirty-one years he composed well over one thousand works, six hundred of which were songs written for solo voice and piano of which he was a pioneer in the still infant Romantic style. Just a few of Schubert's most influential works include his *Trout Quintet*, *String Quintet in C Major*, *Erlkönig*, the song cycle *Winterreise*, and of course the *Unfinished Symphony*, and *Great Symphony No. 9 in C Major*, which inspired the likes of Dvorák, Berlioz, and Bruckner.

Composed in 1813 at around age 15, “possibly with reference to his mother’s death, which took place a few months previously”, the work wasn’t published until 1889, fifty-nine years posthumously. (Frost, Henry Frederic. *Schubert*, p.9) Only part of the original manuscript survives, including a fragment of an Allegro as well as the complete Menuetto and Finale performed here. A reconstruction of the first movement, as well as a second movement, has been done by musicologist Peter Stamm.

Written in rondo form the Menuetto alternates between a stately fanfare theme and two lilting, waltzlike trios. The first trio is marked by a very light and transparent melody with no more than four players playing at any given moment, while the second trio begins and ends with a quite amicable horn solo. The Finale is composed in a sonata rondo form, with a repeated “A” section returning from the exposition to the development, and finally again in the recapitulation.

## **Suite in D for Ten Winds (1889)**

**Arthur Bird**  
**(1856-1923)**

Arthur Bird wrote this suite for wind instruments in 1889 as a commission for Claude Paul Taffanel, flautist and conductor of the Paris Opera. Composed of four movements, Allegro moderato,

Andante moderato, Allegretto quasi allegro, and Allegro con fuoco, the entire work requires approximately twenty-five minutes to perform. The first American performance of the work took place February 10, 1908 in Boston.

The final movement of the suite, marked Allegro con fuoco or “with fire”, is set in sonata form. As is expected the movement begins and ends in the key of D Major, with detours to F# Major, A Major, and d minor along the way. Bird leaves the listener with several catchy themes to hum after the performance, including a beautiful horn solo in the second theme and rousing scalar dancing from the upper woodwinds.

Born in Cambridge, MA on July 23, 1856, Bird spent most of his life in Europe studying and working as a musician. Well respected during his life, in addition to composing he was known as a foreign correspondent, music critic, and pianist during his lifetime. He famously studied with and later became friends with Franz Liszt.

### **Grand Canyon Sinfonia (1996/2000)**

**Eric Ewazen (b. 1954)**  
**arr. Michael Allen**

Originally commissioned in 1996 by Thomas Bacon and the Arizona State University Horn Studio, this work is meant to depict “the awe-inspiring wonder one experiences when viewing the Grand Canyon at different hours of the day.” (Keiser Southern Music) Renowned brass arranger Michael Allen created this arrangement for Brass Choir in 2000 for the Boulder Brass. The three movements are I. Midday, II. Twilight, and III. Dawn.

Ewazen masterfully juxtaposes sections of homophonic scoring against that of skillfully woven polyphonic counterpoint. In the beginning of the first movement he introduces a syncopated, jagged, muscular rising motif which seems to depict the jagged walls of the canyon, and will prove to be a binding element throughout the music. He uses frequent meter changes to keep the listener engaged in the feeling of not knowing what might be around the next bend in the great Colorado River. At times the airiness of the counterpoint is reminiscent of a majestic bird riding the thermal air currents over the canyon.

Having earned degrees from both Eastman and Juilliard, Eric Ewazen is currently on faculty at Juilliard. His music has been performed by

Charles Vernon, Joe Alessi and Phillip Smith, the Horn Section of the New York Philharmonic, and the American Brass Quintet, to name a few. Movement three of his *Symphony in Brass* is used by NPR for their political coverage. Michael Allen's arrangements have been recorded by Canadian Brass, Summit Brass, and the Burning River Brass.

## **Shenandoah**

**Traditional**  
**arr. Quinto Maganini (1897-1974)**

This traditional American folk tune has a long and storied history, likely beginning sometime in the early to mid 18th century. As the Native American story goes, there was once a lake hidden in the mountains of what is now Virginia where tribes lived off the fish from the lake. They would hunt in the mountains around the lake, and from their camps at night they would look down on the sparkling stars reflecting off of the water, and they called it "Clear Daughter of the Stars" or "Shenandoah" in their language. One day the mountains split and the lake drained away, until all that was left was the Shenandoah River which still runs there today. Additionally there was a Oneida Chief named Shenandoah, and it is thought that some versions are about a fur trader falling in love with his daughter. (learningenglish.voanews.com)

Published in 1944, this arrangement of the tune for 10-part Brass Choir by Quinto Maganini employs heartstring tugging 20th century chromatic harmonies to accentuate the natural drama of the song. Maganini also employs an ever changing time signature between 4/4 and 3/4 giving the music a sense of composed rubato. He also utilizes mutes in the trumpets to provide additional contrasting timbres.

Quinto Maganini was a 20th century American flautist, composer, and conductor who had quite an illustrious career. He performed with John Philip Sousa's band in San Francisco, then later with the San Francisco Symphony Orchestra, the New York Symphony Orchestra, and the Russian Symphony Orchestra. In 1927 he was awarded a Pulitzer Prize for several of his compositions.'



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**UNIVERSITY OF LOUISVILLE**  
**NEW MUSIC ENSEMBLE**  
FREDERICK SPECK, DIRECTOR

Sunday, April 11, 2021  
Virtual Concert  
7:30 p.m.

# PROGRAM

Stardust and Vaporous Light (2015)

Marc Satterwhite  
(b. 1954)

Allegro moderato

Nicolas Skarneo, *guitar*  
Asher Taylor-Schroeder, *guitar*  
Daniel Monaghan, *guitar*  
Isaac Barzso, *guitar*

Pantomime (1966)

Sophia Gubaidulina  
(b. 1931)

Alex Shinn, *double bass*  
Jonathon Pan, *piano*

Stardust and Vaporous Light (2015)

Marc Satterwhite

Lento ma non troppo

Nicolas Skarneo, *guitar*  
Asher Taylor-Schroeder, *guitar*  
Daniel Monaghan, *guitar*  
Isaac Barzso, *guitar*

Remembriants (1982) - attacca

Frederick Speck  
(b. 1955)

Cameron Bilek, *flute*

Flutings for Paula (1971/2006)

Leon Kirchner  
(1919-2009)

Cameron Bilek, *flute*  
Elliott Campbell, *percussion*



Black Topaz (1976)

Joan Tower  
(b. 1938)

Cameron Bilek, *flute*  
Robert Acosta, *clarinet and bass clarinet*  
Gabriel Edwards, *trumpet*  
Joshua Lang, *trombone*  
Cole Gregory and Samuel Riddick, *percussion*  
Andrey Guerrero, *piano*



**UNIVERSITY OF LOUISVILLE**  
**WIND SYMPHONY**  
FREDERICK SPECK, DIRECTOR

**UNIVERSITY OF LOUISVILLE**  
**SYMPHONIC BAND**  
AMY I. ACKLIN, DIRECTOR

Sunday, April 11, 2021  
Virtual Concert  
2:00 p.m.

# PROGRAM

## UNIVERSITY OF LOUISVILLE WIND SYMPHONY

Sudden Light (2020)  
Frederick Speck

(b. 1955)

Spring Sunshine from The Seasons (2005)

Philip Sparke  
(b. 1951)

Irish Tune from County Derry (1918)

Traditional  
arr. Percy Aldridge Grainger  
(1882-1961)

Summer Sneed, *graduate conductor*

Tiger in the Sun - Fanfare for the Tigers (2011)

Michael Torke  
(b. 1961)

Donald Robbins, *graduate conductor*

Fantasia, BWV 570

Johann Sebastian Bach  
(1685-1750)  
arr. Jordan Sterk

Ben Taylor, *graduate conductor*

Old Ironsides (1926)

John Philip Sousa  
(1854-1932)

*We wish to honor the following students who are performing their final collegiate concert with the Wind Symphony today. All are either graduating at the end of Spring 2021 or completing student teaching or doing off-campus internships during Fall 2021 prior to December graduations.*

Robert Acosta, Austin Cunningham, Cole Gregory, Stephanie Hile, Joshua Lang, Rebekah McKinley, Timothy Myers, Donald Robbins, Tarren Sexton, Niko Wasdovich, Griffin Wilson and Carter Woosley.

# INTERMISSION

*(30 minutes)*

## UNIVERSITY OF LOUISVILLE SYMPHONIC BAND “C4 - CARDINALS FOREVER”

Gambol (2020)

Jack Stamp  
(b. 1954)

Summer Sneed, *graduate conductor*

Aria (2003/2020)

Emma Lou Diemer  
(b. 1927)

Pursuit (2020)

Bruce Broughton  
(b. 1945)

# INTERMISSION

*(30 minutes)*

## UNIVERSITY OF LOUISVILLE SYMPHONIC BAND “L1 - LOUISVILLE FIRST”

Fantasy for Various & Sundries (2020)

Luigi Zaninelli  
(b. 1932)

Ben Taylor, *graduate conductor*

Hymn to the Dawn (2004/2020)

Kimberly K. Archer  
(b. 1973)

Little Acorns (2020)

Bruce Broughton  
(b. 1945)

# PROGRAM NOTES

## **Gambol (2020)**

**Jack Stamp  
(b. 1954)**

With its title meaning “a skipping or leaping about in play,” Gambol incorporates canonic and fugal elements along with Copland-esque harmonies that will invigorate both performers and audience.

6-Part Flex Band, Grade 4.5, Duration 4:25, C. Alan Publications

## **Aria (2003/2020)**

**Emma Lou Diemer  
(b. 1927)**

Originally written for organ, Emma Lou Diemer’s thoughtful and expressive Aria adapts perfectly for 4-part flex band. Whether performing with 4 players or a full wind ensemble, the long, cantabile melodic lines give opportunity for rubato.

4-Part Flex Band, Grade 3, Duration 3:20, C. Alan Publications

## **Pursuit (2020)**

**Bruce Broughton  
(b. 1945)**

Pursuit is both a fast and dynamic cat ‘n’ mouse chase and a dark, relentless, and powerful sonic adventure that leads to a definite and dynamic conclusion.

6-Part Flex Band, Grade 5, Duration 5:40, C. Alan Publications

## **Fantasy for Various & Sundries (2020)**

**Luigi Zaninelli  
(b. 1932)**

Fantasy for Various & Sundries is a bittersweet romp for flexible wind band filled with regular and irregular rhythmic utterances. Thematic melodic boldness contrasts with warm lyricism moving the work to a charming surprise ending.

6-Part Flex Band, Grade 4.5, Duration 4:40, C. Alan Publications

## **Hymn to the Dawn (2004/2020)**

**Kimberly K. Archer**  
**(b. 1973)**

Composed in memory of the composer's first composition teacher, Hymn to the Dawn conveys a sense of beauty and longing. Although the title suggests moving forward, the music is meant to reflect the unresolved nature of our relationships with loved ones who have now passed on.

6-Part Flex Band, Grade 2, Duration 3:00, C. Alan Publications

## **Little Acorns (2020)**

**Bruce Broughton**  
**(b. 1945)**

Inspired by the English proverb, "From little acorns do mighty oaks grow," Bruce Broughton fully embraces this idea with his colorful 9-minute work for 6-part adaptable wind band and optional percussion – starting with the seed of 6 flexible parts and developing into a full-scale piece that is simultaneously playful & serious.

6-Part Flex Band, Grade 5, Duration 9:00, C. Alan Publications

# UNIVERSITY OF LOUISVILLE WIND SYMPHONY

Frederick Speck, *Director*

## FLUTE AND PICCOLO

CAMERON BILEK  
JASPER KASEY  
HANNAH IGLEHART

## OBOE

JACKSON BRUMMETT  
STEPHANIE HILE

## BASSOON

REBEKAH MCKINLEY  
NIKO WASDOVICH

## CLARINET

ROBERT ACOSTA  
ELISE PIECUCH  
AARON SEAY  
AUSTIN GLOVER  
PATRICK NGUYEN  
MEREDITH WILLIAMS  
CAROLINE DYER

## BASS CLARINET

CHANDLER CRAINE

## ALTO SAXOPHONE

TANNER SWIFT  
DONALD ROBBINS

## TENOR SAXOPHONE

BRAYDEN COLBERT

## BARITONE SAXOPHONE

TARRYLTON DUNN

## HORN

MATT HOWARD  
MICHAEL COLEMAN  
TARREN SEXTON  
NATALIE KARRICK  
BAILEY HATZELL

## TRUMPET

GABRIEL EDWARDS  
AUSTIN CUNNINGHAM  
LANE MYERS  
JOSHUA JAMES  
ANGEL GROSS

## TROMBONE

JOSH LANG  
HUNTER SNOW

## BASS TROMBONE

CARTER WOOSLEY

## EUPHONIUM

NOAH CENTERS  
ELEXIA MURRY  
ALEX CASTILLO

## TUBA

GRIFFIN WILSON  
NATHAN JACKSON

## PERCUSSION

COLE GREGORY  
SAM RIDDICK  
PAUL PFEIFER  
ELLIOTT CAMPBELL  
THADDAEUS HARRIS

# UNIVERSITY OF LOUISVILLE SYMPHONIC BAND

## “L1 - LOUISVILLE FIRST”

Amy I. Acklin, *Director*

Summer Sneed and Ben Taylor, *Graduate Assistants*

Kenny Conrow, *Band Librarian*

### FLUTE

NATE GONZALES^  
EMILY LANINGA  
MORGAN MARAMA-STOUT

### OBOE

CADE O'KELLEY-RUCKMAN^  
NADIA CHO

### BASSOON

MARISSA KEITH^  
TYLER SELF

### CLARINET

RACHEL WILSON^  
KELLY HAYDEN  
MACKENZIE ALDRIDGE  
CAROLINE RUSHING

### BASS CLARINET

ADDISON JONES

### ALTO SAXOPHONE

MADDIE MCGINNIS^  
ISAIAH KUAMOO

### TENOR SAXOPHONE

KELSEY RICHARDSON

### BARITONE SAXOPHONE

KAITLYN PURCELL

### TRUMPET

EVAN SCHNEIDER^  
ADAM WILSON  
COLT HOWELL  
ANNETTA KENDALL  
JULIA CLEMENTS

### HORN

BEN TAYLOR^\*  
KOREY GARCIA  
CHRISTOPHER WOOSLEY  
JAKE O'NEILL

### TROMBONE

SEAN SMALL^  
NICHOLAS BEENY

### BASS TROMBONE

CARTER CANTRELL

### EUPHONIUM

NOAH GRIFFITH^  
THOMAS FARLESS

### TUBA

KENNY CONROW^\*  
WESLEY VAUGHAN

### PERCUSSION

ALEX PRITCHETT^  
DALTON POWELL  
KIRK KNIGHT  
CARSON SMITH

^ PRINCIPAL PLAYER

\* GRADUATE STUDENT



# UNIVERSITY OF LOUISVILLE SYMPHONIC BAND

## "C4 - CARDINALS FOREVER"

Amy I. Acklin, *Director*

Summer Sneed and Ben Taylor, *Graduate Assistants*

Kenny Conrow, *Band Librarian*

### FLUTE

NATE GONZALES^  
EMILY LANINGA  
MORGAN MARAMA-STOUT

### OBOE

CADE O'KELLEY-RUCKMAN^  
NADIA CHO

### BASSOON

MARISSA KEITH^  
TYLER SELF

### CLARINET

RACHEL WILSON^  
KELLY HAYDEN  
MACKENZIE ALDRIDGE  
CAROLINE RUSHING

### BASS CLARINET

ADDISON JONES

### ALTO SAXOPHONE

MADDIE MCGINNIS^  
ISAIAH KUAMOO

### TENOR SAXOPHONE

KELSEY RICHARDSON

### BARITONE SAXOPHONE

KAITLYN PURCELL

### TRUMPET

EVAN SCHNEIDER^  
ADAM WILSON  
COLT HOWELL  
ANNETTA KENDALL  
JULIA CLEMENTS

### HORN

BEN TAYLOR ^ \*  
KOREY GARCIA  
CHRISTOPHER WOOSLEY  
JAKE O'NEILL

### TROMBONE

SEAN SMALL^  
NICHOLAS BEENY

### BASS TROMBONE

CARTER CANTRELL

### EUPHONIUM

NOAH GRIFFITH^  
THOMAS FARLESS

### TUBA

KENNY CONROW^ \*  
WESLEY VAUGHAN

### PERCUSSION

ALEX PRITCHETT^  
DALTON POWELL  
KIRK KNIGHT  
CARSON SMITH

^ PRINCIPAL PLAYER

\* GRADUATE STUDENT

# JAZZ LAB ENSEMBLE

Gabe Evens, *director*

Thursday, April 1, 2021 at 8:00 p.m.

Virtual Concert

## PROGRAM

Keep Your Head Down

Gabe Evens  
(b. 1972)

Tidal Waves

Colin Crothers  
(b. 2002)

Quest in the Question

Joel Murtaugh  
(b. 1994)

Soñando en Jama

Ingrid Detken  
(b. 1995)

Colin Crothers, *piano*  
Ingrid Detken, *keyboard*  
Joel Murtaugh, *bass*  
Christian Olds, *drumset*  
Jeremy Rochman, *drumset*



**ROBERT ACOSTA, CLARINET**  
STUDENT OF DR. MATTHEW NELSON

KARA HUBER, *PIANO*

IN PARTIAL FULFILLMENT OF THE MASTER OF MUSIC DEGREE

Friday, April 2, 2021  
Virtual Concert  
8:30 p.m.

# PROGRAM

Drei Romanzen, Op. 94

Robert Schumann  
(1810-1856)

Nicht Schnell  
Einfach, innig  
Nicht Schnell

Duft (2012)

Kaija Saariaho  
( b.1952)

Blütenstaub  
Blühend  
Flüchtig

Introduction et Rondo, Op. 72

Charles-Marie Widor  
(1844-1937)

## INTERMISSION

*(30 minutes)*

Three Miniatures (1954)

Krzysztof Penderecki  
(1933 - 2020)

Allegro  
Andante cantabile  
Allegro ma non troppo

Concerto for Clarinet (1948)

Aaron Copland  
(1900-1990)

# PROGRAM NOTES

## Drei Romanzen, Op. 94

Robert Schumann  
(1810–1856)

Schumann composed these three short works in 1849, a time when political and military uprising was sweeping through Dresden. With the help of a friend, the Schumann family quickly escaped to a nearby village outside the city. Despite these events he produced a spectacular number of compositions, particularly songs. In addition to songs, Schumann wrote character pieces. Included among them were these romances, intended for his wife Clara as a Christmas present.

Originally written for oboe and piano, Schumann authorized alternative versions of the *Three Romances*, including those for the violin and the clarinet. These pieces demand a high level of control in lyricism and expression. Each romance is written in song form with an A-B-A structure, the contrasting B section being the quicker and more animated section in the first two romances, while the third has a slower, more lyrical middle section. Schumann used this form in many of his song cycles, as well the *Fantasy Pieces for Clarinet* (Op. 73). The simplicity of its structure coupled with the melodic range contribute to its overall versatility and beauty.

## Duft (2012)

Kaija Saariaho  
(b.1952)

Winner of the Grawemeyer Award in 2003, Finnish composer Kaija Saariaho is best known for her work in spectral music, dealing with the acoustic properties of sound. *Duft* was commissioned by the Ernst von Siemens for the International Clarinet Competition in Freiburg 2012. This solo clarinet work is an intimate exploration of sound. Saariaho has often talked about having a kind of synesthesia which involves all the senses saying, "Different senses, shades of colour, or textures and tones of light, even fragrances and sounds blend in my mind." The title can be translated as "fragrance." From that point of connection, each movement has a title that relates to manifestations of the essence of fragrances: Blütenstaub (Pollen), Blühend (In Bloom), and Flüchtig (Fleetingly). Saariaho utilizes both standard and extended techniques for the clarinet to create a narrative. Tremolos, grace notes, flutter tonging, wide vibrato, glissandos, and quarter tones are common features. The resultant timbral components give a natural organic atmosphere both intense and beautiful.

## **Introduction et Rondo, Op. 72**

**Charles-Marie Widor**  
(1844-1937)

Widor was a French organist, composer and teacher known primarily for his organ symphonies. His father was both an organ builder and performer who taught the younger Widor his first lessons. After successfully producing and performing numerous compositions in his younger years, Charles-Marie became professor of organ at the Paris Conservatoire; six years later he became professor of composition.

As a professor of the Paris Conservatoire, Widor worked with some of the greatest musicians of the period. The Introduction et Rondo Op. 72 for clarinet and piano was written in 1898 and commissioned by the French Ministry of Education as a show piece for the annual competition at the Paris Conservatoire. Dedicated to Cyrille Rose, a well-known professor of clarinet, this composition was the second new commission of contest pieces during that time. Many more contest pieces were written following Widor's, including Debussy's *Premiere Rhapsody*. *Introduction et Rondo* illustrates several defining characteristics of French composers during the Romantic period in melody, harmony, rhythm, and form. Widor's use of chromaticism in the melody contributes to the rich harmonic language by way of extended chords. The piece is virtuosic and whimsical and requires the highest degree of musicality for any clarinetist.

## **Three Miniatures (1954)**

**Krzysztof Penderecki**  
(1933 - 2020)

A world-renowned Polish composer, Penderecki's music incorporates non-traditional music notation as well as aleatoric elements that have pushed the boundaries of music composition. These Three Miniatures for clarinet mark the period of time before his musical language shifted to a more revolutionary one. The piece has similarities to works of early 20th century composers such as Bela Bartok and Igor Stravinsky. While still a music student at the Academy of Music in Krakow he composed and dedicated this work to Władysław Kosieradzki, the clarinet professor of the academy in 1954. Initially considered "dull" by critics, this piece has become a favorite to performers and audience members alike.

The mixed meter and the drastic dynamic shifts between the piano and clarinet give the first movement a somewhat mischievous and playful tone. The leaping fifths in the piano also contribute to the character and are reminiscent of a ticking clock. The second

movement is a slow mediation for the clarinet; the eighth notes in the piano signify a calm flow of time, and the strange waltz melody in the clarinet can be attributed to the tension created in the harmonies. Penderecki's use of tone clusters and offbeat accents in the piano recall the primitivistic harmonies and accents of Stravinsky's *Rite of Spring*. The extended techniques in the clarinet make for a thrilling close to the piece.

## **Concerto for Clarinet (1948)**

**Aaron Copland  
(1900-1990)**

Aaron Copland was one of the most successful and creative American composers. His *Concerto for Clarinet* is a lively and magnificent work, full of musical and rhythmic challenges. This work's popularity has established its place as one of the first major American clarinet concertos to be added into the western cannon.

In 1946 Copland received simultaneous requests for works from two famous jazz clarinetists, a concerto for the "King of Swing" Benny Goodman and a piece for Woody Herman and his jazz band. Copland chose the Goodman commission, and went to work right away, asking for some of his jazz quintet recordings. He finished both the first movement and cadenza while he was touring in Latin America but took some time off to write the second section.

The first version that Copland wrote was actually too difficult for Goodman, and revisions had to be made. But after several changes in the score, the concerto was premiered on the radio by Goodman and the NBC Symphony in New York City. The first concert performance was done by the Philadelphia Orchestra by Ralph McLane.

This brilliant work is wonderfully written, showcasing the entire range and timbre of the clarinet. It remains one of the most expressive and popular twentieth century clarinet works.



# **SAL CONTRINO, GUITAR**

STUDENT OF DR. STEPHEN MATTINGLY

IN PARTIAL FULFILLMENT OF THE MASTER OF MUSIC DEGREE

Friday, April 2, 2021  
Virtual Concert  
6:00 p.m.



# PROGRAM

Fantasia

Roberto Gerhard  
(1896-1970)

Suite Castellana

Federico Moreno-Torroba  
(1891-1982)

- I. Fandanguillo
- II. Arada
- III. Danza

La Catedral

Augustin Barrios Mangore  
(1885-1944)

- I. Preludio "Saudade"
- II. Andante Religioso
- III. Allegro Solemn

## INTERMISSION

Prelude, Fugue, and Allegro BWV 998

Johann Sebastian Bach  
(1685-1750)

Sonata for Guitar Op. 61

Joaquin Turina  
(1882-1949)

- I. Lento-Allegro-Allegretto Tranquillo-Allegro
- II. Andante
- III. Allegro vivo

# PROGRAM NOTES

## **Fantasia**

**Roberto Gerhard**  
**(1896-1970)**

Roberto Gerhard (1896–1970) was a Spanish pianist and composer. Gerhard studied with such notable composers as Enrique Granados and Arnold Schoenberg, and is most known for his avant-garde compositions which utilized aspects of serialism and electronics. During the Spanish civil war Gerhard fled to France and later to England, during which time his music was not allowed to be performed in Spain. *Fantasia* (1957), written late in Gerhard's career, was his only composition for guitar. This work is in three parts and contains a radical middle section infused with note clusters, mixed meter, and octatonic scale figurations. This middle section is bookended by two slower and more lyrical sections that create a real sense of space and atmosphere.

## **Suite Castellana**

**Federico Moreno-Torroba**  
**(1891-1982)**

Federico Moreno Torroba (1891–1982) was a Spanish composer remembered greatly for his contributions to the guitar. As well as being one of the leading figures in twentieth-century guitar composition, Torroba was also known for zarzuelas, a Spanish musical form that contrasts operatic and popular song. In *Suite Castellana* (1926), which was commissioned by the famous Andrés Segovia, we get a real sense of Torroba's love for zarzuela and modern harmony as evidenced by the piece's many stark contrasts of color and style. Its three movements are each very different in character, with the first movement being in the spirit of a popular couples' dance, the second a field workers' song in which Torroba paints a wonderful bucolic soundscape, and the third a lively dance.

## **La Catedral**

**Augustin Barrios Mangore**  
**(1885-1944)**

Agustín Pío Barrios (1885–1944) was one of the greatest guitar virtuosos and composers for the guitar in the 20th century. Born in San Juan Bautista de las Misiones in Paraguay, he played guitar at an early age and was recognized as a prodigy by the age of 13. He composed hundreds of works for the guitar. *La Catedral* was written in 1921 and

finished in 1938 when the piece's first movement was later added to neatly package the work into a traditional three-movement structure. It is known that the inspiration for this work came from Barrios' visit to a cathedral (thus the work's title), where he heard the music of the great J.S. Bach being played. The second movement (originally the piece's first movement) is an ode to that experience. The final movement is meant to portray the busy city life that surrounded the serene environment within this cathedral.

## **Prelude, Fugue, and Allegro BWV 998      Johann Sebastian Bach (1685-1750)**

Johann Sebastian Bach (1685-1750) was one of the most iconic composers of the Baroque era. His mastery of counterpoint and prolific catalog of compositions have stood the test of time, as his works are regularly performed, studied, and used as pedagogical tools for musicians today. *Prelude, Fugue, and Allegro* was composed in 1735 and was written for the lute or harpsichord. For performance on guitar, this piece has been transposed down a half step from its original key of E-flat major. The Prelude contains a driving and motivic flow of continuous eighth notes supported by stabilizing bass motion. The Fugue is interestingly in a ternary form, in which the opening material is repeated note for note at the end of the piece, creating a sense of body, character, and driving instability for the middle section. The Allegro is in binary form and in the dance style of a gigue.

## **Sonata for Guitar Op. 61      Joaquín Turina (1882-1949)**

Joaquín Turina was a Spanish pianist and composer. He is often described as an impressionist much like the notable French composers Ravel and Debussy, a style he combines throughout his catalog with a sense of Spanish nationalism. Turina wrote five works for the guitar, of which the *Sonata* (1931) was also dedicated to Segovia. This work shows off Turina's compositional style with impressionist harmonies, contrasting tonal centers, flamenco techniques, and lyrical melodies. The first movement is in sonata form, the second in a slow lyrical vocal form much like a flamenco copla, and the lively final movement utilizes fast scales passages and rasgueado, a flamenco strumming technique.

# CHANDLER CRAINE, CLARINET

Student of Dr. Matthew Nelson  
Saturday, April 3, 2021 at 12:00pm  
Virtual Concert

Jessica Dorman, *piano*

## PROGRAM

Clarinet Quintet No. 3 in E-flat Major, Op. 23 Heinrich Josef Baermann  
(1784 - 1847)

II. Adagio

Phantasy Suite Op. 91

Thomas Dunhill  
(1877-1946)

- I. Andante espressivo
- II. Allegretto
- III. Allegro con fuoco
- IV. Andantino serio
- V. Vivace assai
- VI. Andante espressivo

Capriccio (1947)

H. Sutermeister  
(1910-1995)

*THIS PROGRAM IS PRESENTED IN PARTIAL FULFILLMENT OF THE  
BACHELOR OF MUSIC DEGREE.*



**ETHAN MURPHEY, TENOR**  
STUDENT OF CHAD SLOAN

DAVID GEORGE, *PIANO*  
MISAKI HALL, *VIOLIN*

IN PARTIAL FULFILLMENT OF THE BACHELOR OF MUSIC DEGREE

Saturday, April 3, 2021  
Virtual Concert  
5:00 p.m.

# PROGRAM

Benedictus

Johann Sebastian Bach  
(1685-1750)

from *B Minor Mass*, BWV 232

Le Printemps  
L'heure Exquise  
Cantique  
À Chloris

Reynaldo Hahn  
(1874-1947)

Selections from *Mörike-Lieder*

Hugo Wolf  
(1860-1903)

Verborgenheit  
Jägerlied  
Lebe wohl  
Storchenbotschaft

## INTERMISSION

(30 minutes)

Deeper and Deeper Still...Waft Her, Angels    George Frideric Handel  
(1685-1759)

From *Jephtha*, Act III

Four Songs for Tenor and Piano

André Previn  
(1929-2019)

Is It For Now  
To Write One Song  
Ad Infinitum  
The Revelation

Composizioni da Camera

Vincenzo Bellini  
(1801-1835)

Vanne, o rosa fortunata  
Ma rendi pur contento  
Torna, vezzosa Fillide

# PROGRAM NOTES

## **Benedictus**

**Johann Sebastian Bach**  
**(1685-1750)**

**from B Minor Mass, BWV 232**

Johann Sebastian Bach (1685 – 1750), a German Baroque composer, was best known for his instrumental concertos and the Passions. He worked as a church organist and composer in Leipzig, Germany. The *Mass in B minor* (BWV 232) is an enlarged setting of the Mass ordinary that was completed in 1749, however; some of the music for the movements was written earlier then was changed to fit the mass ordinary. The Benedictus movement has an obbligato solo that is speculated to be intended for flute or violin. The Benedictus movement starts and ends in B minor creating a mournful atmosphere that is demonstrated by the yearning accidentals and piercing tenderness. Bach would write S.D.G. (Soli Deo Gloria), meaning Glory to God alone, on the back of his finished scores to show his true mission of spreading God's word through music.

Benedictus qui venit in nomine Domine  
Blessed is he who comes in the name of the Lord

## **Le Printemps** **L'heure Exquise** **Cantique** **À Chloris**

**Reynaldo Hahn**  
**(1874-1947)**

Reynaldo Hahn (1874-1947) was a French impressionistic composer born in Venezuela, but then moved to Paris soon after. Since he wrote over 100 songs, he is best known for his contribution to Mélodie. Hahn being rather flamboyant in personality would write pieces in the baroque style and perform them at baroque themed parties dressed up in the attire of that age. Le Printemps is about the budding spring and celebrating the liveliness of nature. The fast tempo and flourishing piano part shows how animated spring is. L'heure Exquise is a very calming song that illustrates an intimate time a couple shares by the leaps to soft high notes that heighten the words beloved, dream, and exquisite. Cantique is a faux baroque piece with a religious text that discusses God's people wanting to go to heaven. This piece has the simplicity of a hymn with a triumphant ending symbolizing God's victory. À Chloris, another one of Hahn's baroque inspired pieces includes the bass line of J.S. Bach's air on a G string. It talks about

the adoration of a woman, and how the character loves her so much that he wouldn't trade any amount of money or power for her love.

Le printemps

Te voilà, rire du Printemps !  
Les thyrses des lilas fleurissent.  
Les amantes, qui te chérissent  
Délivrent leurs cheveux flottants.

Sous les rayons d'or éclatants  
Les anciens lierres se flétrissent.  
Te voilà, rire du Printemps !  
Les thyrses des lilas fleurissent.

Couchons-nous au bord des étangs,  
Que nos maux amers se guérissent !  
Mille espoirs fabuleux nourrissent  
Nos cœurs émus et palpitants.  
Te voilà, rire du Printemps !

L'heure exquise

La lune blanche  
Luit dans les bois;  
De chaque branche  
Part une voix  
Sous la ramée...  
Ô bien aimée.  
L'étang reflète,  
Profond miroir,  
La silhouette  
Du saule noir  
Où le vent pleure...  
Rêvons, c'est l'heure.  
Un vaste et tendre  
Apaisement  
Semble descendre  
Du firmament  
Que l'astre irise...  
C'est l'heure exquise.

Spring

You are here, you laughing Spring!  
Bunches of lilacs are blossoming.  
Lovers who cherish you  
Free their flowing hair.

Beneath the rays of sparkling gold  
The ancient ivy withers.  
You are here, you laughing Spring!  
Bunches of lilacs are blossoming.

Let us lie beside ponds  
So that our bitter wounds may heal!  
A thousand fabulous hopes nourish  
Our stirred and fluttering hearts.  
You are here, you laughing Spring!

Exquisite hour

The white moon  
Gleams in the woods;  
From every branch  
There comes a voice  
Beneath the boughs...  
O my beloved.  
The pool reflects,  
Deep mirror,  
The silhouette  
Of the black willow  
Where the wind is weeping...  
Let us dream, it is the hour.  
A vast and tender  
Consolation  
Seems to fall  
From the sky  
The moon illumines...  
Exquisite hour.



## Cantique

Heureux, qui de la Sagesse  
Attendant tout son secours,  
N'a point mis en la Richesse  
L'espoir de ses derniers jours.  
La mort n'a rien qui l'étonne ;  
Et dès que son Dieu l'ordonne,  
Son âme prenant l'essor  
S'élève d'un vol rapide  
Vers la demeure, où réside  
Son véritable trésor.

De quelle douleur profonde  
Seront un jour pénétrés  
Ces insensés, qui du monde,  
Seigneur, vivent enivrés ;  
Quand par une fin soudaine  
Détrompés d'une ombre vaine,  
Qui passe, et ne revient plus,  
Leurs yeux du fond de l'abîme  
Près de ton trône sublime  
Verront briller tes Elus !

A Chloris

S'il est vrai, Chloris, que tu m'aimes,  
Mais j'entends, que tu m'aimes bien,  
Je ne crois point que les rois mêmes  
Aient un bonheur pareil au mien.  
Que la mort serait importune  
De venir changer ma fortune  
A la félicité des cieux!  
Tout ce qu'on dit de l'ambrosie  
Ne touche point ma fantaisie  
Au prix des grâces de tes yeux.

## Happy ones, who with Wisdom

Happy ones, who with Wisdom  
Await all of Its help,  
Who did not place in Wealth  
The hope of their last days.  
Death holds not he who surprises it;  
And as soon as his God ordains him,  
His soul takes flight,  
He rises in a rapid flight  
Toward the dwelling where resides  
His true treasure.

With what profound pain  
Will one day be penetrated  
These fools, who with the world,  
Lord, live intoxicated;  
When by a sudden end  
Disabused with a vain shadow  
Which passes, and returns no more,  
Their eyes from the bottom of the abyss  
Before your sublime throne  
Will see your elect shine!

To Chloris

If it be true, Chloris, that you love me,  
And I'm told you love me dearly,  
I do not believe that even kings  
Can match the happiness I know.  
Even death would be powerless  
To alter my fortune  
With the promise of heavenly bliss!  
All that they say of ambrosia  
Does not stir my imagination  
Like the favour of your eyes!

## Selections from *Mörike-Lieder*

**Hugo Wolf**  
**(1860-1903)**

**Verborgenheit**  
**Jägerlied**  
**Lebe wohl**  
**Storchenbotschaft**

Hugo Wolf (1860-1903) was an Austrian composer with Slovenian background. He is best known for his Lieder and collaboration with poets. His music tends to be quite unique for the time of the Romantic era, because he adds intensity and concentration to this form through chromaticism that was a precursor to the Second Viennese School. Eduard Mörike (1804-1875) a Lutheran pastor and Romantic poet,

influenced common people by his writings, because they were often used as the text for folk songs. By the end of his life, he was a professor of German literature at the Katharinenstift in Stuttgart. *Mörike-Lieder* was composed in 1888. It consists of 53 songs for voice and piano. These songs are described as rapturous, whimsical, and sometimes comical. *Verborgenheim* is a piece about love lost and looking introspectively to overcome grief. *Jägerlied* describes the dreamscape of a hunter who imagines his love and his hopefulness that she is faithful to him while he is away on a hunting trip. *Lebe wohl* tells the story of two people, one in love with the other and the other dismissing them lightheartedly and leaving without regard for the others feelings. *Storchenbotschaft* depicts a couple who have just found out they are having a baby. One day when the father is working in the field, he is visited by two storks who show him the future with the child. The man is elated but also nervous to be a father and becomes even more so when he discovers he is having twins!

#### Verborgenheim

Lass, o Welt, o lass mich sein!  
Locket nicht mit Liebesgaben,  
Lasst dies Herz alleine haben  
Seine Wonne, seine Pein!  
Was ich traure, weiss ich nicht,  
Es ist unbekanntes Wehe;  
Immerdar durch Tränen sehe  
Ich der Sonne liebes Licht.  
Oft bin ich mir kaum bewusst,  
Und die helle Freude zückt  
Durch die Schwere, so mich drückt  
Wonniglich in meiner Brust.  
Lass, o Welt, o lass mich sein!  
Locket nicht mit Liebesgaben,  
Lasst dies Herz alleine haben  
Seine Wonne, seine Pein!

#### Seclusion

Let, O world, O let me be!  
Do not tempt with gifts of love,  
Let this heart keep to itself  
Its rapture, its pain!  
I do not know why I grieve,  
It is unknown sorrow;  
Always through a veil of tears  
I see the sun's beloved light.  
Often, I am lost in thought,  
And bright joy flashes  
Through the oppressive gloom,  
Bringing rapture to my breast.  
Let, O world, O let me be!  
Do not tempt with gifts of love,  
Let this heart keep to itself  
Its rapture, its pain!

#### Jägerlied

Zierlich ist des Vogels Tritt im Schnee,  
Wenn er wandelt auf des Berges Höh:  
Zierlicher schreibt Liebchens liebe Hand,  
Schreibt ein Brieflein mir in ferne Land'.  
In die Lüfte hoch ein Reiher steigt,  
Dahin weder Pfeil noch Kugel fliegt:  
Tausendmal so hoch und so geschwind  
Die Gedanken treuer Liebe sind.

#### Huntsman's song

A bird steps daintily in the snow  
On the mountain heights:  
Daintier still is my sweetheart's hand,  
When she writes to me in far-off lands.  
A heron soars high into the air,  
Beyond the reach of shot or shaft:  
The thoughts of faithful love  
Are a thousand times as swift and high.

#### Lebe wohl

"Lebewohl!" – Du fühlst nicht,  
Was es heisst, dies Wort der Schmerzen;  
Mit getrostem Angesicht  
Sagtest du's und leichtem Herzen.  
Lebe wohl! – Ach! tausendmal  
Hab ich mir es vorgesprochen,  
Und in nimmersatter Qual  
Mir das Herz damit gebrochen.

#### Farewell

"Farewell!" – You do not feel  
What it means, this word of pain;  
With hopeful countenance  
You said it, and a light heart.  
Farewell! – Ah, a thousand times  
I have uttered it aloud,  
And with never-ending anguish  
Have broken my heart in doing so.

Des Schäfers sein Haus und das steht auf zwei Rad,  
 Steht hoch auf der Heiden, so frühe wie spat;  
 Und wenn nur ein mancher so'n Nachtquartier hätt!  
 Ein Schäfer tauscht nicht mit dem König sein Bett.  
 Und käm ihm zu Nacht auch was Seltsames vor,  
 Er betet sein Sprüchel und legt sich aufs Ohr;  
 Ein Geistlein, ein Hexlein, so lustige Wicht,  
 Sie klopfen ihm wohl, doch er antwortet nicht.  
 Einmal doch, da ward es ihm wirklich zu bunt:  
 Es knopert am Laden, es winselt der Hund;  
 Nun ziehet mein Schäfer den Riegel – ei schau!  
 Da stehen zwei Störche, der Mann und die Frau.  
 Das Pärchen, es machet ein schön Kompliment,  
 Es möchte gern reden, ach, wenn es nur könnt!  
 Was will mir das Ziefer! – ist so was erhört?  
 Doch ist mir wohl fröhliche Botschaft beschert.  
 Ihr seid wohl dahinten zu Hause am Rhein?  
 Ihr habt wohl mein Mädle gebissen ins Bein?  
 Nun weinet das Kind und die Mutter noch mehr,  
 Sie wünschet den Herzzallerliebsten sich her?  
 Und wünschet daneben die Taufe bestellt:  
 Ein Lämmlein, ein Würstlein, ein Beutelein Geld?  
 So sagt nur, ich käm in zwei Tag' oder drei,  
 Und grüßt mir mein Bübel und rührt ihm den Brei!  
 Doch halt! warum stellt ihr zu zweien euch ein?  
 Es werden doch, hoff ich, nicht Zwillinge sein? –  
 Da klappern die Störche im lustigsten Ton,  
 Sie nicken und knixen und fliegen davon.

The shepherd's house stands on two wheels,  
 High on the moor, morning and night,  
 A lodging most would be glad of!  
 No shepherd would change his bed with a king.  
 And should by night any strange thing occur,  
 He prays a brief prayer and lies down to sleep;  
 A ghost, a witch, some airy creature –  
 They might come knocking, but he'll not answer.  
 But one night it really became too much:  
 A tap on the shutters, a whine from the dog;  
 So my shepherd unbolts – lo and behold!  
 Two storks stand there, a husband and wife.  
 The couple, they make a beautiful bow,  
 They'd like to speak, if only they could!  
 What can these feathered friends want of me!  
 Whoever heard the like?  
 They must have joyful tidings for me.  
 You live over there, down by the Rhine?  
 I guess you've paid my girl a visit?  
 The child's now crying, the mother even louder,  
 She wants her sweetheart by her side?  
 And wants the christening feast arranged:  
 A lambkin, a sausage, a purse of money?  
 Well, tell her I'm coming in two days or three,  
 Say hello to my boy, give his pap a stir!  
 But wait! Why have two of you come?  
 It can't, I hope, be a case of twins? –  
 At that the storks clatter most merrily  
 They nod and curtsy and fly away.

## Deeper and Deeper Still...Waft Her, Angels George Frideric Handel (1685-1759) From Jephtha

George Frideric Handel (1685-1759) was a late Baroque composer famously known for his operas and oratorios, like *Giuglio Cesare* and *The Messiah*. *Jephtha* (HWV 70) is an oratorio that was written in 1751. It was written in English by Rev. Thomas Morell. It is based on the story of Jephtha which occurs in Judges chapter 11. This story explains Jephtha's promise to God that he will sacrifice whoever he sees first when he returns home from war if they win. This is Handel's last oratorio because of his failing vision. *Deeper and Deeper Still* and *Waft Her, Angels* discuss how Jephtha's vow caused the death of his daughter because she was the first person he saw upon his return home. After the grieving, which is the recitative, he wishes her safe passage to heaven, which is the aria.

*Deeper and Deeper Still*

Deeper, and deeper still, thy goodness, child,  
 Pierceth a father's bleeding heart, and checks  
 The cruel sentence on my falt'ring tongue.  
 Oh, let me whisper it to the raging winds,  
 Or howling deserts; for the ears of men

It is too shocking. Yet have I not vow'd?  
And can I think the great Jehovah sleeps,  
Like Chemosh and such fabled deities?  
Ah no; Heav'n heard my thoughts, and wrote them down;  
It must be so. 'Tis this that racks my brain,  
And pours into my breast a thousand pangs  
That lash me into madness. Horrid thought!  
My only daughter, so dear a child,  
Doom'd by a father! Yes, the vow is past,  
And Gilead hath triumph'd o'er his foes.  
Therefore, tomorrow's dawn... I can no more.

Waft Her, Angels

Waft her, angels, through the skies,  
Far above yon azure plain,  
Glorious there, like you, to rise,  
There, like you, for ever reign.

## **Four Songs for Tenor and Piano**

**André Previn  
(1929-2019)**

### **Is It For Now To Write One Song Ad Infinitum The Revelation**

André Previn (1929-2019) was a German-American pianist, conductor, and composer. His influences in his compositional style comes from the moving arranging that he did, as well as playing jazz with singers out of the Great American Songbook. He is best known for the opera *A Street Car Named Desire*, which proved him to be a great writer of vocal music. *Four Songs for Tenor and Piano* was composed for Anthony Dean Griffey to sing at Zankel Hall on October 23rd, 2004 with Previn at the piano. Phillip Larkin, the poet of the first two songs, is an Englishman and William Carlos Williams, the poet of the last two songs, is an American of Puerto Rican and English descent. The first song "Is it for now" recounts how a man questions his relationship with a woman. He wants it to be stable but she's unsure if she is here to stay. The second movement, "To Write one Song", shows the singer getting over a loss of a loved one by finding peace in the after life. The song "Ad Infinitum" which means, forever, illustrates someone continuing to pursue a woman that is rejecting him bitterly. "The Revelation" is about someone who is dreaming about a girl that he has feelings for, but isn't sure if she feels the same way.

### Is It For Now

Is it for now or for always,  
The world hangs on a stalk?  
Is it a trick or a trysting-place,  
The woods we have found to walk?

Is it a mirage or a miracle,  
Your lips that lift at mine:  
And the suns like a juggler's juggling-balls,  
Are they a sham or a sign?

Shine out, my sudden angel,  
Break fear with breast and brow,  
I take you now and for always,  
For always is always now.

### To Write One Song

To Write one song, I said,  
As sad as the sad wind  
That walks around my bed,  
Having one simple fall  
As a candle-flame swells, and is thinned,  
As a curtain stirs by the wall  
For this I must visit the dead  
Headstone and wet cross,  
Paths where the mourners tread,  
A solitary bird,  
These call up the shade of loss  
Shape word to work.

That stones would shine like gold  
Above each sodden grave,  
This, I had not foretold,  
Nor the birds' clamour, nor  
The image morning gave  
Of more and ever more,  
As some vast seven-piled wave,  
Mane-flinging, manifold,  
Streams at an endless shore.

### Ad Infinitum

Still I bring flowers  
Although you fling them at my feet  
Until none stays  
That is not struck across with wounds:  
Flowers and flowers  
That you may break them utterly  
As you have always done.

Sure happily

I still bring flowers, flowers,  
Knowing how all  
Are crumbled in your praise  
And may not live  
To speak a lesser thing

#### The Revelation

I awoke happy, the house  
Was strange, voices  
Were across a gap  
Through which a girl  
Came and paused,  
Reaching out to me—

Then I remembered  
What I had dreamed—  
A girl  
One whom I knew well  
Leaned on the door of my car  
And stroked my hand—

I shall pass her on the street  
We shall say trivial things  
To each other  
But I shall never cease  
To search her eyes  
For that quiet look—

### Composizioni da Camera

**Vincenzo Bellini**  
**(1801-1835)**

**Vanne, o rosa fortunata**  
**Ma rendi pur contento**  
**Torna, vezzosa Fillide**

Vincenzo Bellini was an Italian opera composer. His operas were composed in the *Bel Canto* style which focuses on flowing melodic lines and beautiful singing. Bellini was acknowledged by many music critics and composers as being an artist with unique melodic lines. Giuseppe Verdi, who was a contemporary of Bellini, commented on Bellini's melodies as being endless and incomparable. *Composizioni da Camera* was composed in the 1820's and is a collection of songs for the voice. Some of the pieces mimic his operas and have the difficulties that an operatic aria would have without the necessary stamina it takes to do the whole role. That is why it is good for young singers to sing Bellini. *Vanne, o rosa fortunata* is about a person who is in love, bringing a rose to his love, but it is rejected. The man then goes into a lament and describes how he and the rose will die from this heartbreak. *Ma rendi pur contento* is about someone who is in

love and only cares for their partners happiness. They do not care if they themselves are not happy, they just want the other person to be. Torna, vezzosa Fillide is about someone who has lost their love and they are searching for them. They are so overcome with grief during this journey that they wish for death to come to them.

Vanne, o rosa fortunata

Vanne, o rosa fortunata,  
a posar di Nice in petto  
ed ognun sarà costretto  
la tua sorte invidiar.

Oh, se in te potessi anch'io  
transformarmi un sol momento;  
non avria più bel contento  
questo core a sospirar.

Ma tu inchini dispettosa,  
bella rosa impallidita,  
la tua fronte scolorita  
dallo sdegno e dal dolor.

Bella rosa, è destinata  
ad entrambi un'ugual sorte;  
là trovar dobbiam la morte,  
tu d'invidia ed io d'amor.

Ma rendi pur contento

Ma rendi pur contento  
della mia bella il core,  
e ti perdono, amore,  
se lieto il mio non è.

Gli affanni suoi pavento  
più degli affanni miei,  
perché più vivo in lei  
di quel ch'io vivo in me.

Go, fortunate rose,  
to rest at Nice's breast  
and all will be forced  
to envy your fate.

Oh, if I could change myself  
into you, but for a moment,  
my heart would long  
for no greater happiness.

But you bow your head with spite,  
fair faded rose,  
your brow loses all colour  
from disdain and pain.

Lovely rose, it is destined,  
that we meet the same fate:  
we shall both meet death there,  
you from envy and I of love.

But only make happy  
The heart of my love.  
And I will forgive you, my love  
If my [own] heart is not happy.

Her worries I fear  
More than my own.  
Because I live more in her  
Than I live in myself.

Torna, vezzosa Fillide

Torna, vezzosa Fillide,  
al caro tuo pastore;  
lungi da tue pupille  
pace non trova il cor.

Al caro tuo soggiorno  
io sempre volgo il piè  
e grido notte e giorno:  
Fillide mia dov'è?

Domando a quella sponda:  
Fillide mia che fa?  
E par che mi risponda:  
Piange lontan da te.

Domando a quello rio:  
Fillide mia dov'è?  
Con rauco mormorio  
dice: Piangendo sta.

Il caro tuo sembiante,  
fonte d'ogni piacere,  
il miro ad ogni istante  
impresso nel pensier.

Ma rimirando allora  
ch'egli non è con me,  
grido piangendo ognora:  
Fillide mia dov'è?

Son fatte le mie pene  
un tempestoso mare;  
non trovo, amato bene,  
chi le potrà calmar.

Che fa la morte, oh Dio,  
che non mi chiama a sé?  
Gridar più non poss'io:  
Fillide mia dov'è?

Return, charming Fillide,  
to your dear shepherd;  
Far from your eyes  
My heart finds no peace.

To your dear abode  
I always turn my steps  
And I cry night and day:  
Where is my Fillide?

I ask the shore:  
What is my Fillide doing?  
And it seems to answer:  
Weeping far from you!

I ask to river:  
Where is my Fillide?  
With a hoarse murmur  
It says: she is weeping.

Your dear face,  
Fountain of every desire,  
I see it at every moment  
Impressed in my mind.

But seeing more clearly  
that it is not with me,  
I cry, weeping always:  
Where is my Fillide?

I have made in my pain  
A tempestuous sea;  
I do not find one, beloved,  
Who can relieve it.

What is Death doing, God,  
That it does not call me?  
I cannot cry out any more:  
Where is my Fillide?





**ISAAC PENDLEY, BARITONE**  
STUDENT OF CHAD SLOAN

DAVID GEORGE, *PIANO*

IN PARTIAL FULFILLMENT OF THE BACHELOR OF MUSIC DEGREE

Saturday, April 3, 2021  
Virtual Concert  
7:30 p.m.

# PROGRAM

“See The Raging Flames Arise”

George Frideric Handel  
(1685-1759)

from *Joshua*, HWV 64

“Bravo signor padrone... Se vuol Ballare” Wolfgang Amadeus Mozart

(1756-1791)

from *Le Nozze di Figaro*

Chansons de Don Quichotte

Jacques Ibert  
(1890-1962)

Chanson du départ

Chanson a Dulcinée

Chanson du Duc

Chanson de la mort de Don Quichotte

## INTERMISSION

(30 minutes)

Wie Melodien zieht es mir Op. 105, No. 1

Johannes Brahms

Von Ewiger Liebe Op. 43, No. 4

(1833-1897)

Kommt dir manchmal in den Sinn Op. 103, No. 7

Die Mainacht Op. 43, No. 2

The Farmer's Curst Wife

Traditional

Poor Wayfaring Stranger

arr. Steven Mark Kohn

The Drunken Old Fool

(b. 1957)

Ten Thousand Miles Away

# PROGRAM NOTES

## **“See The Raging Flames Arise”**

**George Frideric Handel  
(1685-1759)**

**from Joshua, HWV 64**

George Frideric Handel (1685-1759) was born in Halle, Brandenburg, Germany. He is widely known as a composer of oratorios, operas, symphonic works and chamber works despite the lack of support that he had from his father. Although he was regarded as one of the great instrumental composers of the Baroque era, the majority of his music was written for the voice. His love of Italian opera and the theater influenced the way that he conceived his works in that he originally wanted them staged despite the way we traditionally perform them today. He would also go on to compose many oratorios including *Joshua* and one of the world's best known and most frequently performed master works, *Messiah*.

“See the Raging Flames Arise” is about one of the most iconic stories of the bible and it certainly is not one for the faint of heart. It describes the scene when the walls of Jericho tumbled down and the chaos and pandemonium that ensued immediately after. The vocal acrobatics in this piece capture the horrific image of the flames that engulfed the city of Jericho as it was razed to the ground through intense melismatic passages. Ever since I first heard this piece I have always wanted to sing it because of the intense energy and agility that the music brings which yields a result that is truly awesome.

See, the raging flames arise,  
Hear, the dismal groans and cries!  
The fatal day of wrath is come,  
Proud Jericho hath met her doom.

## **“Bravo signor padrone...Se vuol Ballare”    Wolfgang Amadeus Mozart (1756-1791)**

**from Le Nozze di Figaro**

Wolfgang Amadeus Mozart (1756-1791) is recognized as one of the greatest composers in the history of Western music. He composed in many of the genres available during his time and he excelled at all of them. His ability to write simple and graceful melodies and accenting them with the many colors of the orchestra, alongside the plots of the

right plays yielded some of the greatest operas to have ever been on stage. Today, I will be sharing with you an aria from one of his operas, *Le Nozze di Figaro*. In this scene my soon to be wife, Sussanna, has just informed me that my long time old friend the Count is trying to reinstate his birth right allowing him to sleep with her on the night of our wedding. I of course am not very thrilled with the idea of this concept and am confident in my ability to outwit and ruin the Count's plan because I am Figaro and I am the smartest guy I know.

If you would dance, my pretty Count,  
I'll play the little guitar for you, yes.  
If you will come to my dancing school  
I'll teach you the capriole, yes.

I will, I will learn, slowly;  
Sooner every dark secret  
by dissembling I shall uncover.

Artfully fencing, artfully striving,  
stinging here, joking there,  
all of your schemes I'll turn inside out.

If you would dance, my pretty Count,  
I'll play the little guitar for you.

## **Chansons de Don Quichotte**

**Jacques Ibert  
(1890-1962)**

**Chanson du départ**

**Chanson a Dulcinée**

**Chanson du Duc**

**Chanson de la mort de Don Quichotte**

Jacques-François-Antoine Ibert (1890-1962) was a French composer whose music was often admired for being technically polished and often witty in a neoclassical style. He studied at the French Conservatory and became the director of the French Academy in Rome from 1937 to 1960. Ibert composed his *Chansons de Don Quichotte* in 1931 as a film score for the first film adaptation of the novel by Miguel de Cervantes. He wrote these pieces with the knowledge that operatic bass-baritone Feodor Chaliapin would be starring as the role of Don Quixote. Interestingly, the set is a hybrid of two poetic authors. The first piece of the set "Chanson du départ", is set to a text written by Pierre de Ronsard. The poem was not written with the idea of the film or character of Don Quixote in mind, so one can

infer that Ibert uses this unrelated poem of chivalry as the motivation for Don Quixote as he reads it and is inspired to travel down his path of adventure. The next three pieces are set to text by Alexandre Arnoux, and closely relate to the theme of the novel. In the “Chanson à Dulcinée”, Don Quichotte expresses his deep longing for Dulcinea. In the “Chanson du Duc”, he proclaims that it is she that is the source of inspiration for his chivalric deeds and in the “Chanson de la Mort”, Don Quixote reassures Sancho, his faithful squire and loving friend, that though he is dying he shall live on in books.

#### Chanson du départ

Ce château neuf, ce nouvel édifice  
 Tout enrichi de marbre et de porphyre,  
 Qu'amour bâtit chateau de son empire,  
 Où tout le ciel a mis son artifice,  
 Est un rempart, un fort contre le vice,  
 Où la vertu maîtresse se retire,  
 Que l'œil regarde, et que l'esprit admire,  
 Forçant les cœurs à lui faire service.  
 C'est un château, fait de telle sorte  
 Que nul ne peut approcher de la porte  
 Si des grands Rois il n'a sauvé sa race,  
 Victorieux, vaillant et amoureux.  
 Nul chevalier, tant soit aventureux  
 Sans être tel ne peut gagner la place.

#### Chanson a Dulcinée

Un an me dure la journée  
 Si je ne vois ma Dulcinée.  
 Mais, Amour a peint son visage,  
 Afin d'adoucir ma langueur,  
 Dans la fontaine et le nuage,  
 Dans chaque aurore et chaque fleur.  
 Un an me dure la journée  
 Si je ne vois ma Dulcinée.  
 Toujours proche toujours lointaine,  
 Étoile de mes longs chemins.  
 Le vent m'apporte son haleine  
 Quand il passe sur les jasmins.

#### Chanson du Duc

Je veux chanter ici la Dame de mes songes  
 Qui m'exalte au dessus de ce siècle de boue.  
 Son cœur de diamant est vierge de mensonges,  
 La rose s'obscurcit au regard de sa joue.  
 Pour elle j'ai tenté les hautes aventures:  
 Mon bras a délivré la princesse en servage,  
 J'ai vaincu l'enchantement confondu parjures  
 Et ployé l'univers à lui rendre l'hommage.  
 Dame par qui je vais seul dessus cette terre,  
 Qui ne soit prisonnier de la fausse apparence,  
 Je soutiens contre tout Chevalier téméraire  
 Votre éclat non pareil et votre précellence.

#### Song of Departure

This new castle, this new edifice,  
 Enriched with marble and porphyry,  
 That love built for his empire,  
 And to which all heaven lent its skill.  
 It is a rampart, a fortress against vice,  
 In which the virtuous maiden takes refuge,  
 Whom the eye beholds and the spirit admires,  
 Forcing hearts to do her service.  
 It is a castle, built in such a way  
 That none can approach its gate  
 Unless he has saved his people from tyrants  
 Victorious, valiant, and amorous.  
 No knight, however bold,  
 Without such traits, can enter this place.

#### Song to Dulcinea

The day lasts a year to me,  
 If I do not see my Dulcinea.  
 But love has painted her visage,  
 To ease my longing,  
 In the fountains and the clouds,  
 In each dawn and each flower.  
 The day lasts a year to me,  
 If I do not see my Dulcinea.  
 Always near and always far,  
 Star of my long path,  
 The wind brings me her breath  
 When it passes through the jasmine

#### Song of the Duke

I want to sing now of the lady of my dreams,  
 Who lifts me above this century of squalor.  
 Her heart of diamond is untainted by deceit,  
 The rose fades beside her cheek.  
 For her I have undertaken high adventures:  
 My arm to deliver the princess from servitude,  
 I have vanquished enchanters, confounded perjurers  
 And compelled the universe to pay her homage.  
 Lady, for whom I go alone across the earth,  
 Who is not prisoner of false appearances,  
 I defend against any temerarious knight  
 Your unparalleled brilliance and your preeminence.

Chanson de la mort de Don Quichotte

Ne pleure pas Sancho,  
Ne pleure pas, mon bon.  
Ton maître n'est pas mort.  
Il n'est pas loin de toi.  
Il vit dans une île heureuse  
Où tout est pur et sans mensonges,  
Dans l'île enfin trouvée  
Où tu viendras un jour,  
Dans l'île désirée,  
O mon ami Sancho.  
Les livres sont brûlés  
Et font un tas de cendres.  
Si tout le livre m'ont tué,  
Il suffit d'un pour que je vive;  
Fantôme dans la vie  
Et réel dans la mort  
Tel est l'étrange sort  
Du pauvre Don Quichotte.

Song of the death of Don Quixote

Do not weep Sancho,  
Do not weep, my friend.  
Your master is not yet dead.  
He is not far from you,  
He lives on a happy isle,  
Where all is pure and without deceit,  
On the isle finally found,  
Where you will come one day.  
On the isle you've hoped for,  
O my friend Sancho.  
The books are burnt  
And make a heap of ashes.  
If all the books have led to my death,  
It suffices that through one I will live;  
A phantom in life  
And real in death—  
Such is the strange fate  
Of poor Don Quixote

Selection of Songs

Johannes Brahms  
(1833-1897)

**Wie Melodien zieht es mir Op. 105, No. 1**

**Von Ewiger Liebe Op. 43, No. 4**

**Kommt dir manchmal in den Sinn Op. 103, No. 7**

**Die Mainacht Op. 43, No. 2**

Johannes Brahms (1833-1897) was a great German composer of German Lieder and wrote more than 200 songs that have long withstood the test of time. The pieces I have chosen to perform display a variety of emotions. *Wie Melodien zieht es mir*, is about the feelings of bliss that one feels when they are in love and features sweeping legato lines that are simply beautiful. *Von Ewiger Liebe*, is a narrative piece that describes the scene and conversation of a young couple as they walk home, Brahms dramatizes the insecurities and reassurances that come with a relationship throughout this piece. *Kommt dir manchmal in den Sinn*, is a piece that expresses the inward emotion that one feels when experiencing melancholy as they remember the memories of a loved one. *Die Mainacht*, puts on display the innermost feelings of loneliness that we have all experienced and some point in our lives. It can bring one to tears when the profound poetry of these pieces are painted in the romantic style that Brahms employs.

Wie Melodien zieht es mir

Wie Melodien zieht es  
Mir leise durch den Sinn,  
Wie Frühlingsblumen blüht es  
Und schwebt wie Duft dahin.  
Doch kommt das Wort und faßt es  
Und führt es vor das Aug',  
Wie Nebelgrau erblaßt es  
Und schwindet wie ein Hauch.  
Und dennoch ruht im Reime  
Verborgnen wohl ein Duft,  
Den mild aus stillem Keime  
Ein feuchtes Auge ruft.

Von Ewiger Liebe

Dunkel, wie dunkel in Wald und in Feld!  
Abend schon ist es, nun schweiget die Welt.  
Nirgend noch Licht und nirgend noch Rauch,  
Ja, und die Lerche sie schweiget nun auch.

Kommt aus dem Dorfe der Bursche heraus,  
Gibt das Geleit der Geliebten nach Haus,  
Führt sie am Weidengebüsch vorbei,  
Redet so viel und so mancherlei:

Leidest du Schmach und betrübtest du dich,  
Leidest du Schmach von andern um mich,  
Werde die Liebe getrennt so geschwind,  
Schnell wie wir früher vereinigt sind.  
Scheide mit Regen und scheide mit Wind,  
Schnell wie wir früher vereinigt sind."

Spricht das Mägdelein, Mägdelein spricht:  
„Unsere Liebe sie trennet sich nicht!  
Fest ist der Stahl und das Eisen gar sehr,  
Unsere Liebe ist fester noch mehr.

Eisen und Stahl, man schmiedet sie um,  
Unsere Liebe, wer wandelt sie um?  
Eisen und Stahl, sie können zergehn,  
Unsere Liebe muß ewig bestehn!"

Kommt dir manchmal in den Sinn

Kommt dir manchmal in den Sinn,  
Mein süßes Lieb,  
Was du einst mit heil'gem Eide  
Mir gelobt?  
Tausch mich nicht, verlaß mich nicht,  
Du weißt nicht wie lieb ich dich hab,  
Lieb du mich, wie ich dich,  
Dann strömt Gottes Huld auf dich herab!

Die Mainacht

Wann der silberne Mond durch die Gesträuche blinkt,  
Und sein schlummerndes Licht über den Rasen streut,  
Und die Nachtigall flötet,  
Wandl' ich traurig von Busch zu Busch.  
Überhüllet vom Laub, girret ein Taubenpaar  
Sein Entzücken mir vor; aber ich wende mich,  
Suche dunklere Schatten,  
Und die einsame Träne rinnt.  
Wann, o lächelndes Bild, welches wie Morgenrot  
Durch die Seele mir strahlt, find' ich auf Erden dich?  
Und die einsame Träne  
Bebt mir heißer die Wang' herab.

"Thoughts, like melodies"

Thoughts, like melodies,  
Steal softly through my mind,  
Like spring flowers they blossom  
And drift away like fragrance.  
Yet when words come and capture them  
And bring them before my eyes,  
They turn pale like grey mist  
And vanish like a breath.  
Yet surely in rhyme  
A fragrance lies hidden,  
Summoned by moist eyes  
From the silent seed.

"Eternal Love"

Dark, how dark in forest and field!  
Evening already, and the world is silent.  
Nowhere a light and nowhere smoke,  
And even the lark is silent now too.

Out of the village there comes a lad,  
Escorting his sweetheart home,  
He leads her past the willow-copse,  
Talking so much and of so many things:

'If you suffer sorrow and suffer shame,  
Shame for what others think of me,  
Then let our love be severed as swiftly,  
As swiftly as once we two were plighted.  
Let us depart in rain and depart in wind,  
As swiftly as once we two were plighted.'

The girl speaks, the girl says:  
'Our love cannot be severed!  
Steel is strong, and so is iron,  
Our love is even stronger still:  
Iron and steel can both be reformed,  
But our love, who shall change it?

Iron and steel can be melted down,  
Our love must endure forever!"

"Do you sometimes recall"

Do you sometimes recall,  
My sweetest,  
What you once pledged to me  
With a sacred oath?  
Do not deceive me, do not leave me,  
You do not know how much I love you,  
Love me as I love you,  
And God's grace will pour down on you!

"May Night"

When the silvery moon gleams through the bushes,  
And sheds its slumbering light on the grass,  
And the nightingale is fluting,  
I wander sadly from bush to bush.  
Covered by leaves, a pair of doves  
Coo to me their ecstasy; but I turn away,  
Seek darker shadows,  
And the lonely tear flows down.  
When, O smiling vision, that shines through my soul  
Like the red of dawn, shall I find you here on earth?  
And the lonely tear  
Quivers more ardently down my cheek.

## **American Folk Set**

**The Farmer's Curst Wife  
Poor Wayfaring Stranger  
The Drunken Old Fool  
Ten Thousand Miles Away**

**Traditional  
arr. Steven Mark Kohn  
(b. 1957)**

Steven Mark Kohn (b.1957) is an American composer of humble background. He started off teaching himself rock progressions in High School and developing improvisational skills but would go on to compose a wide variety of music such as independent film scores, theatrical productions, small operas, and even tv and radio commercials. In the late 1990s, Steven decided to focus on composing art songs, with the intent to fuse folk, classical and theatrical elements. It was during this time that he produced his three volume collection of American Folk Songs, which I will be performing four pieces from tonight. I love these pieces so much and wish I could perform them all because of how closely they hit home and how they cover emotions both heavy and light-hearted. Kohn also has a way of adding so much life and character to these simple strophic pieces with his compositional style. "The Drunken Old Fool" is certainly of a more light hearted nature as it describes a scene in which a drunk husband stumbles home and finds what looks like evidence of an affair but is firmly reassured by his loving wife that he is just being silly for even thinking that is the case. "Poor Wayfaring" Stranger is definitely the heaviest piece on the program. I say this because it is simply about being tired of the burdens that life can sometimes cause us to bear. But it goes on to say there is hope and that though things may be rough now, it will not always be this way. "The Farmer's Curst Wife" is another light-hearted comedic piece which tells the tale of a farmer who makes a difficult decision a little too easily to give his wife over to the Devil. You can even hear the descent into Hell in the piano as the Devil takes her away. However, the farmer and all of Hell will soon see that there is Hell to pay for the farmer's actions. Ten Thousand Miles Away, is a good old fashioned sea shanty! The piece talks about missing a loved one who has travelled across the Atlantic to the land of opportunity but cherishes the thought of being able to be reunited with them after embarking on their own journey to America. You can almost see the scene change as the character steps on the boat with the key change as they are setting sail. These pieces really are near and dear to me and I hope that we can enjoy them together!



## The Farmer's Curst Wife

There was an old man at the foot of the hill.  
If he ain't moved away, he's a' livin' there still.  
Sing hi diddle I diddle I fi, diddle I diddle I day.  
The devil he come to his house one day,  
says "one of your family I'm gonna take away."  
Sing hi diddle I diddle I fi, diddle I diddle I day.  
"Take her, my wife, with all a' my heart,  
and I hope, by golly, you never part."  
Sing hi diddle I diddle I fi, diddle I diddle I day.  
The devil he put her up on his back  
and off to Hell he went, clickity clack.  
Sing hi diddle I diddle I fi, diddle I diddle I day.  
When he got her down to the gates of Hell,  
he says "punch up the fire, we'll scorch her well."  
Sing hi diddle I diddle I fi, diddle I diddle I day.  
In come a little devil draggin' a chain.  
She upped with a hatchet and split his brain!  
Sing hi diddle I diddle I fi, diddle I diddle I day.  
Now nine little devils went a climbin' the wall,  
sayin' "take her back daddy, she'll a' murder us all!"  
Sing hi diddle I diddle I fi, diddle I diddle I day.  
The old man was a' peepin' out of a crack.  
And he saw the old devil come draggin' her back.  
Sing hi diddle I diddle I fi, diddle I diddle I day.  
Now there's one advantage women have over men.  
They can all go to Hell...and come back again.  
Sing hi diddle I diddle I fi, diddle I diddle I day.

## Poor Wayfaring Stranger

I am a poor wayfaring stranger,  
a' trav'lin' through this world of woe,  
And there's no sickness, toil or danger  
in that bright land to which I go.  
I'm going there to meet my mother (father).  
I'm going there no more to roam.  
I'm jus a' goin' over Jordan.  
I'm just a' goin' over home.

## The Drunken Old Fool

Oh, the old man he came home one night as drunk as he could be.  
He saw a coat upon the rack where his coat ought to be.  
"My good wife, my dear wife, my darlin' wife" said he,  
"whose coat is that upon the rack where my coat ought to be?"  
"Oh, you old fool, you blind fool, you doddering fool" says she,  
"it's nothing but a bed quilt me uncle sent to me."  
"I've traveled the world over ten thousand times or more,  
but buttons on a bed quilt I've never seen before."  
Oh, the old man he came home again as drunk as he could be.  
He saw some boots beneath the bed where his boots ought to be.  
"My good wife, my dear wife, my darlin' wife" said he,  
"whose boots are these beneath the bed where my boots ought to be?"  
"Oh, you old fool, you blind fool, you doddering fool" says she,

"it's nothing but some milk jugs me uncle sent to me."  
"I've traveled the world over ten thousand times or more,  
but spurs upon a milk jug I've never seen before."  
He stumbled home the next night as drunk as he could be.  
He saw a face between the sheets where no face ought to be.  
"My good wife, my dear wife, my darlin' wife" said he,  
"whose face is that between the sheets where my face ought to be?"  
"Oh, you old fool, you blind fool, you doddering fool" says she,  
"it's nothing but a cabbage head me uncle sent to me."  
"I've traveled the world over ten thousand times or more,  
but a mustache on a cabbage head I've never seen before!"

### Ten Thousand Miles Away

Sing I for a brave and a gallant barque, for a stiff and a rattling breeze,  
A bully crew and a captain true, to carry me o'er the seas.  
To carry me o'er the seas, my boys, to my true love so gay,  
Who went on a trip on a government ship, ten thousand miles away.  
Oh, blow ye winds, hi oh! A roaming I will go.  
I'll stay no more on England's shore, so let the music play.  
I'll start by the morning train, to cross the raging main!  
For I'm on the road to my own true love, ten thousand miles away.  
My true love she was handsome. My true love she was young.  
Her eyes were blue as the violet's hue, and silvery was the sound of her tongue.  
And silvery was the sound of her tongue, my boys, and while I sing this lay,  
She's a doing of the grand in a far off land, ten thousand miles away.  
Oh, blow ye winds, hi oh! A roaming I will go.  
I'll stay no more on England's shore, so let the music play.  
I'll start by the morning train, to cross the raging main!  
For I'm on the road to my own true love, ten thousand miles away.



**NIKOLAI WASDOVICH**, BASSOON  
STUDENT OF MATTHEW KARR

JESSICA DORMAN, *PIANO*

IN PARTIAL FULFILLMENT OF THE BACHELOR OF ARTS DEGREE

Saturday, April 3, 2021  
Virtual Concert  
2:30 p.m.

# PROGRAM

Canto XII (1989)

Samuel Alder  
(b. 1928)

3. "Sacre" Serenade

Récit et Allegro (pour Bassoon et Piano) (1938)

Noël Gallon  
(1891-1966)

Jessica Dorman, *piano*

Three Inventions for Solo Bassoon (1962)

George Perle  
(1915-2009)

## INTERMISSION

(30 minutes)

Peter and the Wolf Op.67 (arr. 1998)

Sergei Prokofiev  
(1891-1953)  
arr. by M. Curtis  
(b. 1952)

Emily Laninga, *flute*  
Elise Piecuch, *clarinet*  
Jackson Brummett, *oboe*  
Tarren Sexton, *horn*

Trio for Piano, Oboe, and Bassoon, FP 43

Francis Poulenc  
(1899-1963)

I. Presto  
II. Andante  
III. Rondo

Stephanie Hile, *oboe*  
Jessica Dorman, *piano*

# PROGRAM NOTES

## **Canto XII (1989)**

**Samuel Adler**  
**(b. 1928)**

Based on the famed Bassoon solo in Igor Stravinsky's, *The Rite of Spring*, Samuel Adler's, *Canto XII*, "Sacre Serenade", is a lovely take on the soloistic bassoon sounds from the ballet. The movement is an unaccompanied bassoon solo that soars in a performance hall and captures the listening ear. Born March 4, 1928, in Mannheim, Germany, Samuel Adler is an American Classical Music Hall of fame inductee. Publishing over 400 works, his accomplishments are extensive. Each movement of *Canto XII* is dedicated to a specified bassoonist, this one being dedicated Stephen Paulson, principal bassoonist in the San Francisco Symphony from 1976 – present. There are two direct quotes from the Stravinsky ballet and the audience is invited to listen carefully for them. The piece is an equally enjoyable playing and listening experience.

## **Récit et Allegro (pour Bassoon et Piano) (1938)**

**Noël Gallon**  
**(1891-1966)**

Although a mostly orchestral composer, Noël Gallon composed his *Récit et Allegro* in 1938 for a competition at the Paris Conservatoire. With a dramatic piano opening, this piece shows off just how romantic a bassoon can be. Gallon is able to use almost the entire range of the bassoon, which is much more extensive than most people realize. Meanwhile, the dense texture of the piano plays a conversational role and allows the bassoonist to project the beautiful melody. After the soaring recitative, the work builds energy in a playful Allegro section, which is brought back in a push to a jubilant ending.

## **Three Inventions for Solo Bassoon (1962)**

**George Perle**  
**(1915-2009)**

George Perle's *Three Inventions for Solo Bassoon* is a mysterious and uniquely serious unaccompanied solo work for bassoon. The techniques and melodic ideas are very complex and require an analytical understanding before playing that many musical works do not. The use of G5 in this piece is a technical challenge as the player is forced to put their teeth on the reed in order to hit the note. Another analytical aspect of this piece is the 12-tone tonality that Perle

created. The tonality revolves around the idea that all twelve notes in the chromatic scale are used throughout the piece but, unlike much of 12-tone music, it has no set pattern. To make sure it didn't sound too crazy, he picks certain tones to focus in on. By doing this, these focus tones become a type of tonic for the phrase. This can be heard best when listening in on the third movement of the work.

### **Peter and the Wolf Op.67 (arr. 1998)**

**Sergei Prokofiev**  
(1891-1953)  
**arr. by M. Curtis**  
(b. 1952)

Prokofiev's *Peter and the Wolf*, composed in 1936, is a tale that many have grown up around and in the orchestral community has become a staple. It has been redone and retold many different ways including this woodwind quintet rendition arranged by M. Curtis. Made up of Flute, Clarinet, Oboe, Bassoon and French Horn, the group is able to tell the story and play the music you all know at the same time. While this is a reduced story, we promise it is no less enjoyable.

### **Trio for Piano, Oboe, and Bassoon, FP 43**

**Francis Poulenc**  
(1899-1963)

Francis Poulenc's *Trio for Piano, Oboe, and Bassoon* (1926) is an early work fueled by his passion for melodic invention and innovation. Poulenc is a French Composer, born January 7, 1899. His works played a strong role coming into the neo-classical era. He used influence from classical works but felt there was a gap where music had room to grow.

While remaining complex in nature, this three-movement work is energetic and playful with moments of true beauty. The first movement is extremely conversational with many the melodies being passed back and forth between the oboe and bassoon. The light and homophonic texture of the piano allows the two wind players to pass around cadenzas. The shifts between A major and A minor keep the listening ear captured. The second movement is lovely and lyrically melancholic at the same time. Just when the key feels established, Poulenc throws a wrench in the mix. The third and final Rondo movement is a swift tempo with a sort of unexpected ending.

# GABRIEL EDWARDS, TRUMPET

Student of Dr. Reese Land  
Tuesday, April 6, 2021 at 6:00pm  
Virtual Concert

Deborah Dierks, *piano*

## PROGRAM

Concerto in D Major

Giuseppe Torelli  
(1658-1709)

- I. Allegro
- II. Adagio
- III. Allegro

Two Portraits for Trumpet

Joseph Turrin  
(b.1947)

- I. Psalm
- II. Incantation

Stars in The Velvety Sky

Herbert L Clarke  
(1867-1945)

*THIS PROGRAM IS PRESENTED IN PARTIAL FULFILLMENT OF THE  
BACHELOR OF MUSIC DEGREE.*

# GUITAR ENSEMBLE

## Studio of Dr. Stephen Mattingly

### PROGRAM

Introduction and Fandango Luigi Boccherini  
(1743-1805)

Cardinal Guitar Quartet  
Jakob Giles, Daniel Monaghan, Nicolás Ross Skarneo, Ascher Taylor-  
Schroeder

Nocturnes Nos. 1 and 2 Antoine L'Hoyer  
(1768-1852)  
Andrew Ramsey and Stephen Mattingly

Spanish Dance No. 5 "Andaluza" Enrique Granados  
(1867-1916)

Ava McAffrey and Landon Vandergriff

System Break (2020) Isaac Raymond Smith  
(b. 1998)

Movements I-IV&VIII

Ascher Taylor-Schroeder and Nicolás Ross Skarneo

Bate-coxa Marco Pereira  
(b. 1950)  
Jake Giles and Liam Hedrick

Three Pieces Bedřich Smetana  
(1824-1884)

Nevinnost (Innocence)  
Touha (Longing)  
Vzpomínka (Souvenir)

Henry Davidson and Logan Florence

Opals Philip Houghton  
(1954-2017)

Black Opal  
Water Opal  
White Opal

Cardinal Guitar Qua





**LIAM CLARKE, JAZZ GUITAR**  
STUDENT OF CRAIG WAGNER

IN PARTIAL FULFILLMENT OF THE BACHELOR OF MUSIC DEGREE

Wednesday, April 7, 2021  
Virtual Concert  
6:00 p.m.

# PROGRAM

A Felicidade (1958)	Antônio Carlos Jobim
Epistrophy (1941)	Thelonious Monk and Kenny Clarke
I Wish (1976)	Stevie Wonder
In A Sentimental Mood (1935)	Duke Ellington arr. Barry Greene
There Will Never Be Another You (1942)	Harry Warren
Joy Spring (1954)	Clifford Brown
Inner Urge (1966)	Joe Henderson
Blue In Green (1959)	Bill Evans and Miles Davis
Yearnin' (1961)	Oliver Nelson
Georgia On My Mind (1930)	Hoagy Carmichael

Will Doty, *piano*  
Tyler Papierniak, *bass*  
Anthony Tarullo, *drums*  
Nick Felty, *trumpet*  
Jason Knuckles, *tenor saxophone*

# PROGRAM NOTES

## **A Felicidade (1958)**

**Antônio Carlos Jobim**

This first tune, *A Felicidade* ("Happiness") is a bossa nova by Antônio Carlos Jobim. It was originally composed for the 1958 film, *Orfeu Negro* ("Black Orpheus"). This is my own arrangement of the tune, which I came up with in my junior year after spending a significant amount of time playing bossa novas. It presents a unique technical challenge on guitar, with keeping the bass notes steady while playing the melody/embellishments on the off-beats. Also, this arrangement helped me develop the ability to play between the spaces of a tune. There are many spaces in this tune, which I fill with various chordal information.

## **Epistrophy (1941)**

**Thelonious Monk and Kenny Clarke**

*Epistrophy* is a tune written in 1941 by famous jazz pianist and composer, Thelonious Monk, and the innovative jazz drummer, Kenny Clarke. In the Merriam-Webster dictionary, "epistrophe" is defined as "the repetition of a word or expression at the end of successive phrases, clauses, sentences, or verses especially for rhetorical or poetic effect." This tune features a repeated angular phrase in the A sections, with a more tonal melody in the B section of the tune. This tune is also unique because of its chromatic harmonies, with dominant chords moving by half-steps in the A sections. One of my favorite versions of this tune is by the guitarist, Pasquale Grasso. I try to emulate his approach in my own arrangement.

## **I Wish (1976)**

**Stevie Wonder**

*I Wish* is a song written by Stevie Wonder off of his 1976 album *Songs in the Key of Life*. The song is about wanting to relieve the moments of your childhood. This is my own arrangement, however the version by Tuck Andress heavily influenced me. The ostinato bass line is the most important element in the tune, and I try to highlight that in my arrangement. This song is one of the more challenging of my solo guitar pieces, as it is a very dense arrangement.

## **In A Sentimental Mood (1935)**

**Duke Ellington**  
**arr. Barry Greene**

*In A Sentimental Mood* is one of my favorite ballads from one of my favorite composers, Duke Ellington. Written in 1935, this tune became one of Ellington's most well-known ballads. This specific arrangement is by Barry Greene, a jazz guitarist and educator at the University of North Florida. I learned this arrangement my freshman year, and it really got me interested in solo guitar and chord melody arrangement. It showed me how beautiful and intricate chord melodies could be on guitar. This arrangement opened up new harmonic possibilities for me, and helped me improve my voice leading on guitar.

## **There Will Never Be Another You (1942)**

**Harry Warren**

*There Will Never Be Another You* is a song written by Harry Warren for the 1942 musical, *Iceland*. Throughout my time at UoFL, this tune has become one of my favorites to play and improvise over. The melody and harmonies are enjoyable to play. Some of my favorite versions that influenced me are by Joe Pass, Chet Baker, and the Oscar Peterson Trio. For this arrangement, I am playing in a stride style, similar to *Epistrophy*. Improvising in this style offers a unique challenge on guitar.

## **Joy Spring (1954)**

**Clifford Brown**

This tune, *Joy Spring* is by the famous bebop trumpeter, Clifford Brown. He wrote the tune in 1954 for his wife, who he called his "joy spring." This tune is a typical bebop tune, with an eighth note based melody and chord progressions that move by half-steps. I chose this tune because of the wide melodic contour and the quick triplet turns throughout the piece. It's a fun, upbeat tune, and one of my favorites to improvise over.

## **Inner Urge (1966)**

**Joe Henderson**

*Inner Urge* is a composition by the great tenor saxophonist, Joe Henderson, and it was released on the album with the same title in 1966. This tune is almost entirely made up of Lydian chords, which have a very open sound to them. I first learned this tune in my freshman year in the Contemporary Ensemble. The melody was very tricky for me, I remember it taking me weeks to learn. It really forced me out

of my comfort zone at the time, and I grew a lot as a musician from learning this tune.

### **Blue In Green (1959)**

**Bill Evans and Miles Davis**

*Blue In Green* is a tune written by Bill Evans and Miles Davis, and it was released in 1959 on the famous album, *Kind of Blue*. It is an unusual ten-bar ballad, with harmonies resolving in unexpected ways. The version that influenced me the most, was the guitarist Martin Miller's version. It features a backbeat groove, with an overdriven guitar sound, which I tried to emulate in my own arrangement.

### **Yearnin' (1961)**

**Oliver Nelson**

*Yearnin'* is a tune by composer and saxophonist, Oliver Nelson. Recorded in 1961, it was on the famous post-bop album, *The Blues and the Abstract Truth*. Like the album title suggests, this tune is a medium-tempo blues, arranged for four horns. I originally played this tune in UofL's Guitar Ensemble, with the four guitars emulating the horn section of the original recording. For this recital, I used a trumpet and a tenor saxophone for this condensed arrangement.

### **Georgia On My Mind (1930)**

**Hoagy Carmichael**

*Georgia on My Mind* is a song written by Hoagy Carmichael in 1930. This tune became a personal favorite of mine after I heard Ray Charles sing it. I really admire his phrasing and delivery, and it is his version that I keep in mind when I'm playing. This arrangement has a 12/8 feel, a time-signature not commonly used in jazz.



**REBEKAH McKINLEY**, BASSOON  
STUDENT OF MATTHEW KARR

LIZE DREYER, *CELLO*  
JESSICA DORMAN, *PIANO*

IN PARTIAL FULFILLMENT OF THE BACHELOR OF ARTS DEGREE

Wednesday, April 7, 2021  
Virtual Concert  
8:30 p.m.

# PROGRAM

Sonata for Bassoon and Cello in B-flat major    Wolfgang Amadeus Mozart  
K.292    (1756-1791)

Allegro

Fantasiestücke Op. 73    Robert Schumann  
(1810-1856)

Zart und mit Ausdruck (Tender and with expression)  
Labhaft, leicht (Lively, light)

## INTERMISSION

*(30 minutes)*

Bassoon Set    Adolphus Hailstork  
(b. 1941)

I. Moderato con anima  
III. Lento e teneramente  
IV. Allegretto

Sonata for Bassoon and Piano    Paul Hindemith  
(1895-1963)

Chocolates    James Grant  
(b. 1954)

III. Triple Mocha Indulgence

# PROGRAM NOTES

**Sonata for Bassoon and Cello in B-flat major      Wolfgang Amadeus  
Mozart  
K.292      (1756-1791)**

**Allegro**

*Sonata for Bassoon and Cello in B-Flat Major* was composed in 1775 by Wolfgang Amadeus Mozart. This three-movement piece was originally intended for two bassoons, even though today, it is known to be composed for bassoon and cello. Sonata was dedicated to an amateur bassoon player named Baron Thaddäus von Dürnitz, who also accredited Mozart's *Piano Sonata in D-Major*. The first movement consists of two repeating themes.

**Fantasiestücke Op. 73      Robert Schumann  
(1810-1856)**  
**Zart und mit Ausdruck (Tender and with expression)**  
**Labhaft, leicht (Lively, light)**

Robert Schumann's *Fantasiestücke Op.73* was primarily written for clarinet and piano but could be performed on viola or cello. The word "fantasiestücke" translates to "fantasy pieces". There are three movements of the fantasy pieces which symbolize the creative expression of Schumann's mood changes. This sort of expressiveness and abrupt changes in mood was evident during the romantic period. In the first piece, it begins in a melancholic style, but later resolves to a Major key. On the contrary, the second piece has a more energetic and positive feeling.

**Bassoon Set      Adolphus Hailstork  
(b. 1941)**  
**I. Moderato con anima**  
**III. Lento e teneramente**  
**IV. Allegretto**

*Bassoon Set* is an unaccompanied solo piece for bassoon composed by prolific African-American composer and educator Adolphus Hailstork. His works have been performed by some of the most prestigious ensembles such as the Philadelphia Orchestra, the Chicago Symphony, and the New York Philharmonic. Hailstork's variety



of compositions range from solo voice, piano, chorus, band, and orchestra. *Bassoon Set* consists of four movements, expressing the wide range of notes and style the bassoon has to showcase. Hailstork wrote *Bassoon Set* for the National Association of Negro Musicians.

## **Sonata for Bassoon and Piano**

**Paul Hindemith  
(1895-1963)**

German composer Paul Hindemith composed *Sonata for Bassoon and Piano* in 1938. This piece has two contrasting movements: “Leicht Bewegt” and “Langsam – Marsch – Pastorale”. The first movement is very flowing and connected, while also animated and light. The second movement starts off smooth and peaceful, but changes moods to a march style and later to a calmer section to end the piece.

## **Chocolates**

**James Grant  
(b. 1954)**

### **III. Triple Mocha Indulgence**

James Grant’s *Chocolates* was commissioned for viola and piano in 1998, but later for bassoon and piano. He has been commissioned by chamber ensembles, choruses, ballet companies, and orchestras across the world. He has also been recognized by the Vermont Chapter of the National Music Teachers Association for his exceptional contributions as a music educator. He is also an active lecturer and private teacher of composition. Grant’s third movement “Triple Mocha Indulgence” has a jazz swing feel to it while also feeling the caffeine rush.

# KELLY HAYDEN, CLARINET

Student of Dr. Matthew Nelson  
Thursday, April 8, 2021 at 6:00pm  
Virtual Concert

Jessica Dorman, *piano*

## PROGRAM

Five Bagatelles Op. 23

Gerald Finzi  
(1901-1956)

- I. Prelude
- II. Romance
- III. Carol
- IV. Forlana
- V. Fughetta

Concertino

Gaetano Donizetti  
(1797-1848)

- I. Andante Sostenuto
- II. Allegretto

Rhapsodie

Giacomo Miluccio  
(1928-1999)

*IN PARTIAL FULFILLMENT OF THE BACHELOR OF MUSIC DEGREE*



# STUDENT COMPOSERS

Thursday, April 8, 2021  
Virtual Concert  
8:00 p.m.

# PROGRAM

System Break (excerpts)

Isaac Raymond Smith  
(b. 1998)

Nicolas Ross Skarneo, *guitar*

*System Break* is based on the gradual “breaking down” of systems and a transformation from order to disorder. The long lines and linear motion seen early in the piece disappear as more pointillistic and fragmented textures take over. Harmonically, the piece moves from a clear focus on a single pitch to a lack of any defined pitch seen in the last movement. Finally, throughout the piece, the second guitar tunes each string down by a quarter tone. Due to the small amount of time to perform this detuning, the player will end up out of tune with not only Guitar 1, but also themselves, as not every string will be tuned down exactly 25 cents. It is my hope that all of these effects will collectively give the feeling of a piece that breaks apart as it goes.

Are You Sure?

Isaac Raymond Smith

Donnie Robbins, *alto saxophone*

*Are You Sure?* expresses a question I have asked myself constantly while deciding to pursue grad school and continue towards a career as a musician. The piece moves through three sections developing three motives using a mixture of linear writing and non-linear aleatory. A constant build in intensity throughout the piece represents the frustrations and challenges of my musical journey thus far.

Ethan Murphey, *tenor*  
Benjamin Carter, *piano*

*There Will Be Rest* utilizes a Sara Teasdale poem of the same name, which dwells on the relief of rest after stressful times. Anyone familiar with Teasdale's work is aware of the immense personal struggles she dealt with throughout her life, and the poem touches on the speaker's longing desire for a relieving and even joyful rest after some type of struggle. The piece is crafted to embody this sense of a peaceful rest, while also reflecting hints of inner turmoil or struggle. Overall, this piece shines a light on the beautiful poetry of Teasdale, and her lyrical ability to portray the human experience.

There will be rest, and sure stars shining  
Over the roof-tops, crowned with snow,  
A reign of rest, serene forgetting  
The music of stillness holy and low.

I will make this world, of my devising  
Out of a dream in my lonely mind.  
I shall find the crystal of peace, - above me  
Stars I shall find.



# JOSH LANG

ALTO AND TENOR TROMBONE

STUDENT OF DR. BRETT SHUSTER

JESSICA DORMAN, *PIANO*

IN PARTIAL FULFILLMENT OF THE BACHELOR OF MUSIC DEGREE

Friday, April 9, 2021  
Virtual Concert  
8:30 p.m.

# PROGRAM

Konzert B-Dur, op. 7, Nr. 3

Tomaso Albinoni  
(1671-1750)

I. Allegro  
II. Adagio  
III. Allegro

Fantasy for Trombone and Piano

Paul Creston  
(1906-1985)

## INTERMISSION

*(30 minutes)*

Subadube For Trombone Only

Fredrik Högberg  
(b. 1971)

Carter Woosley, *audience member*  
Lindsey Barnes, *audience member*

Sonata for Trombone and Piano

Ann Giffels  
(1928-1993)

I. Allegro  
II. Adagio  
III. Vivace

Lock Horns

Steven Verhelst  
(b. 1981)

Carter Woosley, *bass trombone*

# PROGRAM NOTES

## Konzert B-Dur, op. 7, Nr. 3

**Tomaso Albinoni**  
(1671-1750)

Tomaso Albinoni was a Venetian composer best known for his 48 operas and solo instrumental works. *Concerto in B-Flat Major* was written for oboe around 1715 and was later arranged for trumpet and alto trombone. The piece follows the Classical concerto form, a slow movement preceded and followed by faster movements. The opening Allegro is moderately fast and follows the sonata form (exposition, development, recap) which is very common amongst solos from the Classical era. The Adagio is more somber and calm to contrast the outer movements and the final Allegro is quicker than the first, featuring a more dance-like quality.

## Fantasy for Trombone and Piano

**Paul Creston**  
(1906-1985)

Paul Creston was a self-taught composer who favored writing for uncommon instruments such as marimba, saxophone, and trombone. Creston's *Fantasy for Trombone* is a technically challenging piece of trombone literature. The technical challenges are reminiscent of a cellist solo, especially in the middle lyrical section. A cellist can play in any range with a similar amount of ease because they don't use air to play, trombonists are less fortunate. Clarity while playing fast in any range is a lifelong struggle for trombonists and *Fantasy for Trombone* asks for exactly that among other difficult passages. Although there aren't any labeled movements, there are three distinct moods the Fantasy travels through. The opening section is quick and rhythmic with a direct segue into a slow and lyrical section before returning to an exciting fugue and coda.

## Sonata for Trombone and Piano

**Ann Giffels**  
(1928-1993)

Little is known about composer Ann Giffels aside from the appearance of her Trombone Sonata on the 2017 CD "Breaking Ground". Giffels' *Sonata for Trombone* is in three movements, an Allegro, Adagio, and Vivace. The Allegro is playful, with many specific articulations designed to display light versus heavy playing. The Adagio is written



in a 6/8 time signature with a very calm and somber mood. Unlike the Adagio, the Vivace is in the odd meter time signature of 5/4 and marches continuously with its rigid melody.

### **Subadube For Trombone Only**

**Fredrik Högberg**  
**(b. 1971)**

Frederik Högberg is a Swedish composer and film producer. Högberg's approach to music can be described as humorous, and *Subadube* is a perfect example of that concept and given the instruction, "Perform the piece in a funny kind of way" among the composer's notes. *Subadube* focuses heavily on stage presence and performance practice. Unaccompanied solos commonly ask the performer to do untraditional things like singing or speaking to elevate the performance and *Subadube* has plenty of unorthodox demands for the performer (and audience) to truly bring this piece to life.

### **Lock Horns**

**Steven Verhelst**  
**(b. 1981)**

Steven Verhelst is a Belgian composer, trombonist, and bass trombonist. He has written several wonderful brass pieces in the past few decades including; *A Song for Japan*, *Hymn for Planet Earth*, and *Devil's Waltz* which is a very popular duet for two bass trombones. *Lock Horns* was written for Ben van Dijk and José Milton Vieira in 2020. Carter Woosley was the obvious collaborator for *Lock Horns* because he and I both picked trombone in 2010 for 6th grade and have been playing together ever since. We have played in many ensembles over the past 11 years and even performed *Devil's Waltz* on our final concert in high school.



**SARAH DeMOOR,** SOPRANO  
STUDENT OF EMILY ALBRINK KATZ

DAVID GEORGE, *PIANO*  
AARON HILL, *TENOR*  
DANIEL MONAGHAN, *GUITAR*  
ROBERT ACOSTA, *CLARINET*

IN PARTIAL FULFILLMENT OF THE MASTER OF MUSIC DEGREE

Friday, April 9, 2021  
Virtual Concert  
6:00 p.m.

# PROGRAM

From *Exsultate Jubilate*

Wolfgang Amadeus Mozart  
(1756-1791)

Exsultate Jubilate  
Tu virginum corona  
Alleluia

Duett (Suleika und Hatem)

Fanny Mendelssohn  
(1805-1847)

Aaron Hill, *tenor*

Suleika  
Romanze  
Hexenlied

Felix Mendelssohn  
(1809-1847)

## INTERMISSION

(30 minutes)

From *Die Schöpfung*

Joseph Haydn  
(1732-1809)

Nun beut die Flur

From *Banalités*

Francis Poulenc  
(1899-1963)

Chanson d'Orkenise  
Hôtel  
Fagnes de Wallonie  
Voyage a Paris  
Sanglots

Night

Florence Price  
(1887-1953)

Dark is the Night

Amy Beach  
(1867-1944)

From *Three Rilke Songs*

Libby Larsen  
(b. 1950)

I am, you anxious one

Daniel Monaghan, *guitar*

From *Four Dickinson Songs*

Lori Laitman  
(b. 1955)

Will there really be a morning  
If I...

Robert Acosta, *clarinet*

## PROGRAM NOTES

From *Exsultate Jubilate*

Wolfgang Amadeus Mozart  
(1756-1791)

**Exsultate Jubilate**  
**Tu virginum corona**  
**Alleluia**

Wolfgang Amadeus Mozart is among the most prolific classical composers in Western European music. This particular three-movement motet was written by Mozart in 1773 when he was still only a teenager. Although he is most recognized for his operatic works, a vast portion of his compositions consist of settings of sacred texts. The text of the *Exsultate Jubilate* motet is anonymous, yet it is clear that this work portrays a religious celebration of an afterlife in Heaven and justice for the righteous souls who have earned their way into the Eternal Kingdom.

The first movement rejoices and celebrates Heaven, with phrases in the vocal line that are melodically embellished. Following this is "Tu virginum corona" which is a minuet-like movement with a slow melody that moves like a lush, legato violin solo. Following this is the "Alleluia!" which brings back the quick-paced, joyous tempo heard in the first movement. This is an exciting end to the work, with long, melismatic lines that tell a story of their own.

Exsultate Jubilate

Exsultate, jubilate,  
O vos animae beatae!  
Dulcia cantica canendo,  
Cantui vestro respondendo,  
Psallant aethera cum me.

Recitativo

Fulget amica dies,  
Iam fugere et nubila et procellae;  
Exortus est justis inexpectata quies.  
Undique obscura regnabat nox;  
Surgite tandem laeti,  
Qui timuistis adhuc,  
Et iucundi aurorae fortunatae  
Frondes dextera plena et lilia date.

Tu virginum corona

Tu virginum corona  
Tu nobis pacem dona.  
Tu consolare affectus,  
Unde suspirat cor.

Alleluja!

Exult, rejoice!

Exult, rejoice,  
O happy souls!  
And with sweet music,  
let the Heavens resound,  
Making answer, with me, to your song.

Recitative

The lovely day glows bright,  
now clouds and storms have fled;  
And a sudden calm has risen for the just.  
Everywhere dark night held sway before;  
ye who are not feared,  
and happy in the blessed dawn  
with full wand make offering of  
Garland and lilies.

And thou, O Crown of Virgins

And thou, O Crown of Virgins,  
Grant us peace.  
and assuage the passions  
That touch our hearts.

Alleluja!

## Duett (Suleika und Hatem)

**Fanny Mendelssohn  
(1805-1847)**

Fanny Mendelssohn Hensel (1805-1847) was a German pianist and composer, as well as the older sister of Felix Mendelssohn. This composition sets the text of poet Johann Wolfgang von Goethe's *Book of Suleika*. Due to her sex and the discrimination by her male counterparts, she was forced to publish her work under the name of her brother, Felix Mendelssohn. The light, *allegretto* pace of this short piece exemplifies the joyful, loving aspects of Suleika and Hatem's relationship. The compound, dance-like meter brings a playfulness to the true urgency of the message here: "Stay with me!" Or "stay fond of me!" as they repeat together in the end.

Goethe was a very popular poet among the most famous composers of lieder, including Schubert, Wolf and Schumann. This duet comes from his *Book of Suleika* that depicts a sensual love story between two characters, reflecting on an affair Goethe himself had with Austrian actress Marianne von Willemer. The story follows the passionate exchanges between characters Hatem (Goethe) and Suleika (Willemer)

and their shared moments of eternal bliss. Unbeknownst to some, actress Willemer actually authored some of the poetry featured in the *Book of Suleika*. In this duet, Hatem and Suleika are separated, yearning for each other's embrace and admiration. For the purpose of this recital setting, the duet represents the beginning struggle of trust between two distant lovers who long to be reunited across seas.

Suleika:

An des lustgen Brunnens Rand,  
Der in Wasserfäden spielt,  
Wußt ich nicht, was fest mich hielt;  
Doch da war von deiner Hand  
Meine Chiffer leis gezogen  
Niederblickt ich, dir gewogen.

Hier, am Ende des Kanals  
Der gereihten Hauptallee  
Blick ich wieder in die Höh,  
Und da seh ich abermals  
Meine Lettern fein gezogen;  
Bleibe! Bleibe mir gewogen!

Hatem:

Möge Wasser springend wallend  
Die Zypressen dir gestehn  
Von Suleika zu Suleika  
Ist mein Kommen und mein Gehn.

Suleika:

By the edge of the merry fountain,  
where filaments of water play,  
I did not know what was holding me there;  
but there, by your hand,  
my name had been tenderly written;  
I gazed down, thinking of you with  
Fondness.

Here, at the end of the canal,  
on the main avenue, lived with trees,  
I look up into the heights  
and there I see once again.  
my letters finely traced;  
Stay! Stay fond of me!

Hatem:

May the water leap and seethe,  
and the cypresses avow to you  
From Suleika to Suleika  
is my coming and my going.

## **Suleika Romanze Hexenlied**

**Felix Mendelssohn  
(1809-1847)**

Known for his stylistic impact on the Romantic period, Felix Mendelssohn set the standard for German lieder composers after him. He was also a composer, pianist, conductor and teacher. His vocal compositions account for only some of his most impressive musical output, starting at the early age of five. This setting of Goethe's poem from his *Book of Suleika* furthers the story of the two distanced lovers, Suleika and Hatem.

Mendelssohn's long, sweeping vocal lines resemble the rolling wind Suleika wishes she could fly over to reach her lover. As Suleika beckons to outside forces in nature to hold her crumbling relationship together, the movement in the accompaniment carries the vocal line

through, similar to gusts of wind. She is struggling with the reality that their relationship is slowly fading with time, as she desperately pleads with the universe to reverse the fate of the permanent separation she fears. Towards the end we hear her slowly slipping from sanity, as she repeats the text “seine Nähe geben,” or “his presence gives me life.” While this may seem a joyous ending, it may signify instead a stage of denial on her path of mourning the loss of his love.

Ach, um deine feuchten Schwingen,  
West, wie sehr ich dich beneide;  
Denn du kannst ihm Kunde bringen  
Was ich in der Trennung leide!  
Die Bewegung deiner Flügel  
Weckt im Busen stilles Sehnen;  
Blumen, Augen, Wald und Hügel  
Stehn bei deinem Hauch in Thränen.

Ah, your damp wings,  
West wind, how much I envy you them;  
for you can bring him tidings  
Of what I suffer in our separation!  
The movement of your wings  
awakens in my breast a silent longing  
flowers, meadows, forests and hills  
Stand in tears from your breath.

Doch dein mildes sanftes Wehen  
Kühlt die wunden Augenlieder;  
Ach, für Leid müßt' ich vergehen,  
Hofft ich nicht zu sehn ihn wieder.  
Eile denn zu meinem Lieden,  
Spreche sanft zu meinem Herzen;  
Doch vermeid ihn zu betrüben  
Und verbirg ihm meine Schmerzen.

Yet your mild, gentle blowing  
cools my aching eyelids;  
ah, for sorrow I would die  
If I could not hope to see him again.  
Hurry then to my beloved  
speak softly to his heart;  
but don't distress him,  
And conceal my pain.

Sag ihm, aber sag's bescheiden  
Seine Liebe sei mein Leben,  
Freudiges Gefühl von beiden  
Wird mir seine Nähe geben.

Tell him, but tell him modestly,  
that his love is my life,  
and that a joyous sense of both  
Will his presence give me.

Romanze was composed between 1824-1827. This text, from an anonymous source, reflects on accepting the loss of a loved one. Around this same time, Mendelssohn was only a teenager and was just beginning to get to know the poet Goethe, and composing the infamous *A Midsummer Night's Dream*.

This song deals with the loss of love. The contour and phrasing in the vocal line almost resembles a cry or sob of mourning for the hole she now finds in place of her heart. The piano drudges along with the singer as the driving force, urging her to confront these issues. The repeated text represents how she is struggling to accept the outcome of her relationship and wondering if she could have done anything to prevent it. The repetition and chromaticism accompanying the text “verzeih'n,” or, “forgive,” symbolizes her inner struggle and a turning point from mourning to madness, and from longing to mal-contempt for her now ex-lover and the world that failed to keep them together.

Einmal aus seinen Blicken,  
Von seinem süßen Mund,  
Soll Gruß und Kuß erquicken  
Des Herzens trüben Grund,  
Ich kann ihn nicht vergessen  
Ich kann es nicht bereu'n  
Ich sünd'ge nicht vermessen,  
Der Himmel wird verzeih'n!

If once, through his gazes,  
by his sweet mouth,  
his greeting and kiss should revive  
my heart of its troubled foundation  
I will not forget him  
I cannot regret it  
I will commit sins without measure  
Heaven forgive me!

Ludwig Christoph Heinrich Hölty's poem *Hexenlied* from his *Andres Maienlied* was set to music by Mendelssohn in 1828. Hölty was a member of the Göttinger Hain, a group of poets who sought to write lyrical poetry to the standard of the famous Friedrich Gottlieb Klopstock. Inspiration for Hölty came from nature and his loyalty to country. His poetry was set to music by Mozart, Schubert, Brahms, Beethoven and others.

Mendelssohn brings the "Witch's Song" to life with the aggressive, vibrant accompaniment and pointy vocal line that flutters over top. The text depicts the beginning of spring, where a coven of witches is preparing to take flight and dance with Beelzebub, or Satan, in celebration of the new season. As fate would have it, the character we have followed from the beginning of this set has moved down a path not to be followed--the loss of her love has driven her to the extreme, where she has sold her soul to the devil and now dances at his feet, leaving no room for romance or men.

Die schwalbe fliegt, der Frühling siegt,  
Und spendet und Blumen zum Kranze!  
Bald uschen wir leis aus der Tür,  
Und fliegen zum prächtigen Tanze!

The swallows fly, spring has prevailed,  
And is giving us flowers for our wreaths!  
Soon we will flit softly out the door,  
And fly to the glorious dance!

Ein schwarzer Bock, ein Besenstock,  
Die Ofengabel, der Wocken,  
Reißt uns geschwind,  
wie Blitz und Wind,  
Durch sausende Lüfte zum Brocken!

A black goat, a broomstick,  
the over fork, the distaff,  
snap us along swiftly  
like lightning and wind,  
Through roaring winds to Brocken!\

Um Beelzebub tanzt unser Trupp  
Und küßt ihm die kralligen Hände!  
Ein Geisterschwarm faßt uns beim Arm  
Und schwinget im Tanzen die Brände!

Around Beelzebub our coven dances  
And kisses him on his clawed hands!  
A bevy of ghosts seizes us by the arm  
And swings torches in the dance!

Und Beelzebub verheißt dem Trupp  
Der Tanzenden Gaben auf Gaben:  
Sie sollen schön in Seide geh'n  
Und Töpfe voll Goldes sich graben!

And Beelzebub promises the coven  
of dances, gifts upon gifts:  
they will be beautiful walking in silk,  
And they will dig up pots full of gold!



Ein Feuerdrach' um flieget das Dach,  
Und bringet uns Butter und Eier.  
Die Nachbarn seh'n, die Funken weh'n  
Und schlagen ein Kreuz vor dem Feuer!

A fire-breathing dragon flies round the roof  
and brings us butter and eggs.  
The neighbors see sparks blowing  
And they cross themselves against the fire!

Die schwalbe fliegt, der Frühling siegt,  
Und spendet und Blumen zum Kranze!  
Bald uschen wir leis aus der Tür,  
Juchheissa zum prächtigen Tanze!

The swallows fly, Spring has prevailed,  
And is giving us flowers for our wreaths!  
We will be scurrying soon quiet out the door  
Onward to the magnificent dance!

From *Die Schöpfung*

Joseph Haydn  
(1732-1809)

### Nun beut die Flur

Franz Joseph Haydn's *Die Schöpfung* remains one of the most influential oratorios from the Classical period in music. Haydn and Mozart shared a friendship that impacted each other's composition styles. In this aria, one can glean similarities in the contrapuntal techniques used, as well as the general contour and phrasing of each line. One skill they also share is the ability to delicately and thoughtfully set text to music, with the expressive intention at the forefront of every compositional decision.

The oratorio *Die Schöpfung* was inspired by Handel's *Messiah* while Haydn was visiting London around the late 1790's. The text, written in German by Gottfried van Swieten, was inspired by a poem of John Milton's called *Paradise Lost*, as well as biblical sources including the book of Psalms and Genesis. The oratorio is in three parts and is narrated by three angels during the time of the world's creation. Nun beut die Flur is the final aria in Part 1 of this work. In this aria, the angel Gabriel sings of the beautiful, lush greenery God has created on the third day, and how the forests and plants are to provide protection and healing for the animals that will soon inhabit it.

Arie - Nun beut die Flur

Fresh Greenery Has Now Appeared

Gabriel:

Gabriel:

Nun beut die Flur das frische Grün  
Dem Auge zur Ergötzung dar.  
Den anmutvollen Blick  
Erhöht der Blumen sanfter Shmuck.  
Hier duften Kräuter Balsam aus,  
Hier sproßt den Wunden Hiel.  
Die Zweige krümmt  
der goldnen Früchte Last;  
Heir wölbt der Hain  
zum kühlen Schirme sich,  
Den steilen Berg bekrönt ein dichter Wald.

Fresh greenery has arrived on the meadows  
Offering delight to the eyes.  
The lovely view is lifted  
higher by the gentle decoration of flowers.  
Here, herbs smell of balm,  
here, the cures for wounds are sprouting.  
The branches bend down under  
the weight of the golden fruit  
Here, the group of trees forms a vault  
and offers cool protection,  
the steep mountain crowns a thick forest.

**Chanson d'Orkenise**  
**Hôtel**  
**Fagnes de Wallonie**  
**Voyage a Paris**  
**Sanglots**

Francis Jean Marcel Poulenc (1899-1963) was a post-Romantic French composer and pianist who paved the way for many modern composers of the 20th century with his progressive use of harmony and rhythm. His *mélodies* are thought of as some of the best among post-World War I French composers because they explored a more sophisticated, philosophical interpretation in music. This was due, in part, to Les Six; a group of French composers who were strongly influenced by German Romanticism in music. Beyond *mélodies*, Poulenc is also well-known for piano works, operas, ballets, choral pieces and some orchestral works. He was self-taught, in part, and developed his own unique style, incorporating complex, somewhat dizzying harmonic structures and contemporary formal structures.

*Banalités* is a song collection with poetry from Guillaume Apollinaire, set to music by Poulenc in 1940. Apollinaire was a French poet, playwright and novelist of the 20th century. His passion dwelled in the complexities of Surrealism, which also served as inspiration in his writing. The five songs in this collection depict individuals who struggle with love, loss, and yearn for adventure. Many characters are seen through this collection, from those who are blinded by love for another person or place, to those who bare the loss of love or life. It successfully shows the wide span of human emotion and sheds light on the balance of pleasure and pain in the human experience.

**Chanson d'Orkenise (Song of Orkenise)**

The first song of the *Banalités* opens with two lovers, one lover is entering the make-believe city of Orkenise with a heart full of love and dreams, and the other is leaving broken-hearted and hopeless. The two characters reveal the juxtaposition of feelings that love is capable of inflicting on the hearts of dreamers. The guards of the town observe how love shapes the lives of those entering and exiting the city, and laugh about how naïve people can be who throw everything on the line, just to leave empty-handed and broken-hearted. Poulenc's short, but rich and complex phrases represent the busyness of the mind with newfound love, and the overwhelming sense of new loss.

Par les portes d'Orkenise  
Veut entrer un charretier.  
Par les portes d'Orkenise  
Veut sortir un va-nu-pieds.

Through the gates of Orkenise  
A carter wants to enter.  
Through the gates of Orkenise  
A tramp wants to leave.

Et les gardes de la ville  
Courant sus au va-nu-pieds:  
"Qu'empportes-tu de la ville?"  
"J'y laisse mon cœur entier."

And the guards of the town  
rush up to the tramp and ask:  
"What are you taking out of the town?"  
"I'm leaving my whole heart behind."

Et les gardes de la ville  
Courant sus au charretier:  
"Qu'apportes-tu dans la ville?"  
"Mon cœur pour me marier!"

And the guards of the town  
rush up to the carter and ask:  
"What are you bringing into the town?"  
"My heart to marry!"

Que de cœur dans Orkenise!  
Les gardes riaient, riaient,  
Va-nu-pieds, la route est grise,  
L'amour grise, ô charretier.

Lots of hearts in Orkenise!  
The guards laughed and laughed,  
Oh tramp, the road is dreary,  
Love is intoxicating, oh carter.

Les beaux gardes de la ville  
Tricotaient superbement;  
Puis les portes de la ville  
Se fermèrent lentement.

The handsome guards of the town  
knitted superbly;  
The the gates of the town  
Slowly swung shut.

## Hôtel (Hotel)

"The essence of French art is simplicity. One must translate into music not merely the literal meaning of the words, but also everything that is written between the lines, if one is not to betray the poetry."

-Francis Poulenc

Apollinaire's life was one of tragedy; he yearned for times in an alternative reality, or to escape the life in which he lived. The character portrayed in this song is a reflection of Apollinaire's own wants or desires with "smoking" used as an escape. Poulenc's setting of this text is lyrical and sensual, marked *tres calme et paresseux*, or very calm and lazy, creating the atmosphere of bar or lounge music. Poulenc captures the care-free, nonchalant character found in the text through his lush harmonies and free, silky vocal line.

Ma chambre a la forme d'une cage,  
Le soleil passe son bras par la fenêtre.  
Mais moi qui veux fumer  
pour fair des mirages  
J'allume au feu du jour ma cigarette.  
Je ne veux pas travailler -- je veux fumer.

My room has the form of a cage,  
The sun puts its arms in through the window  
But I want to smoke  
and make shapes in the air  
And so I light my cigarette on the sun's fire  
I don't want to work, I want to smoke.

## Fagnes de Wallonie (Walloon Moorlands)

Apollinaire devoted a portion of his life fighting in World War I. This poem refers to his chaotic experiences of war, traveling tirelessly on foot and being surrounded by death, far away from the comfort of home that he had so often taken for granted. Poulenc's setting of this piece is the most energetic and hectic of all the pieces in this collection, and is already over by the time we realize it has begun. A similar theme to Hôtel is seen here, where Apollinaire suggests the idea of juxtaposed realities, or escaping one to move to another.

Tant de tristesses plénières  
Prirent mon cœur aux fagnes désolées  
Quand las j'ai reposé dans les sapinières  
Le poids des kilomètres pendant que râlait  
Le vent d'ouest.

So much deep sadness  
seized my heart on the desolate moors  
when I rested among the firs, weary  
unloading the weight of the kilometres  
While the west wind growled.

J'avais quitté le joli bois  
Les écureuils y sont restés  
Ma pipe essayait de faire des nuages  
Au ciel qui restait pur obstinément.

I had left the pretty woods  
the squirrels stayed there  
My pipe tried to make clouds of smoke  
In the sky which stubbornly stayed blue.

Je n'ai confié aucun secret  
Sinon une chanson énigmatique  
Aux tourbières humides.

I murmured no secret  
except an enigmatic song  
Which I confided to the peat bog.

Les bruyères fleurant le miel  
Attiraient les abeilles  
Et mes pieds endoloris  
Foulaient les myrtilles et les airelles  
Tendrement mariée  
Nord! Nord! La vie s'y tord  
En arbres forts et tors  
La vie y mord la mort  
À belles dents  
Quand bruit le vent

Smelling of honey, the heather  
was attracting the bees  
and my aching feet  
trod bilberries and whortleberries  
tenderly married  
North! North! There life twists  
in trees that are strong and gnarled  
There life bites bitter death  
with greedy teeth  
when the wind howls.

## Voyage à Paris (Going to Paris)

To contrast with the angst-driven Fagnes de Wallonie, Voyage à Paris is happy and celebratory, as this character dreams and fantasizes of leaving a "dismal" place to head for Paris, the city of love and dreams. Once again, we find Apollinaire's personal inner struggle with want-

ing to escape his reality for a dreamland. This lively waltz supplies a light-spirited atmosphere filled with hope for a promising, love-filled future in Paris. The hopefulness we saw in the character from Chanson d'Orkenise momentarily returns.

Ah! La charmante chose  
Quitter un pays morose  
Pour Paris  
Paris joli  
Qu'un jour dût créer l'Amour.

Ah! How delightful it is  
to leave a dismal place  
and head for Paris!  
Beautiful Paris!  
Which one day Love had to create!

## Sanglots (Sobs)

This is the final and arguably most impactful song in this collection, as well as some of the most powerful poetry of Apollinaire. Poulenc takes us through a sombre, constantly modulating journey that is so smooth and slight, the transitions are indiscernible at first hearing. The harmonic progression is similar to the gradual incline of a long slope that takes one to a height they do not realize until they look back at the end. The poem is enlightening in the same way, as mankind is confronted by the imperfections that plague its past. After multiple attempts to flee the reality we have been placed in, the collection ends with the harsh realization that people are bound eternally to the same tendencies of war and hopelessness that have been lived for ages past. We return to a scene of war and heart-break, so impactful that we can do nothing more than sob at mankind's harsh reckoning that history is doomed to repeat itself.

Notre amour est réglé  
Par les calmes étoiles  
Or nous savons qu'en nous  
Beaucoup d'hommes respirent  
Qui vinrent de très loin  
Et sont un sous nos fronts

Our love is ruled  
by the calm stars  
We know that within us  
many people breathe  
who came from afar  
and are united behind our brows.

C'est la chanson des rêveurs  
Qui s'étaient arraché le cœur  
Et le portaient dans la main droite...  
Souviens-t'en cher orgueil  
De tous ces souvenirs  
Des marins qui chantaient  
Comme des conquérants.

This is the song of that dreamer  
who had torn out his heart  
and was carrying it in his right hand...  
Remember, oh dear pride,  
all those memories  
the sailors who sang  
Like the conquerors.

Des gouffres de Thulé,  
Des tendres cieux d'Ophir  
Des malades maudits,  
De ceux qui fuient leur ombre  
Et du retour joyeux des heureux émigrants.

the chasms of Thule,  
the tender skies of Ophir,  
the accursed sick,  
the ones who flee their own shadows  
The joyful return of the happy emigrants.

De ce cœur il coulait du sang  
Et le rêveur allait pensant  
À sa blessure délicate

Tu ne briseras pas  
La chaîne de ces causes  
Et douloureuse et nous disait:  
Qui sont les effets d'autres causes  
Mon pauvre cœur, mon cœur brisé  
Pareil au cœur de tous les hommes...

Voici nos mains que la vie fit esclaves  
Est mort d'amour ou c'est tout comme  
Est mort d'amour et le voici.

Ainsi vont toutes choses  
Arrachez donc le vôtre aussi!  
Et rien ne sera libre  
Jusqu'à la fin des temps  
Laissons tout aux morts  
Et cachons nos sanglots.

Blood was flowing from that heart  
and the dreamer went on thinking  
of his wound which was delicate

You will not break  
the chain of those causes  
and painful, and he kept saying to us  
which are the effects of the other causes  
my poor heart, my broken heart  
like the hearts of all men

Look, here are our hands which life enslaved  
has died of love or so it seems  
Has died of love and here it is.

That is the way of all things  
So tear your hearts out too!  
and nothing will be free  
until the end of time  
let us leave everything to the dead  
And let us hide our sobbing.

## Night

**Florence Price**  
**(1887-1953)**

Florence B. Price (1887-1953) was a composer, pianist, organist and educator, as well as one of the post prolific African American musicians to create a pathway for BIPOC in the Classical music arena. Her compositions have only recently begun receiving the attention they deserve, nearly 60 years after her death. She began studying piano at the age of four, and was the first African American composer to have a work performed by a major orchestra in Chicago, 1933.

The text of *Night* comes from the poet Louise C. Wallace and depicts an intimate scene of a child who welcomes the comfort of the night sky, after a long, tiring day. The night is compared to the Virgin Mary who tucks away the daily troubles of this child by lighting the stars of night and lifting the moon. Price sets this piece in such a delicate way with accompaniment that twinkles like stars in the night, letting the vocal line lead like a hand pulling a blanket over a resting child at the end of a long day. *Night* is relieving and refreshing here.

Night comes, a Madonna clad in scented blue  
Rose red her mouth and deer her eyes  
She lights her stars, and turns to where,  
Beneath her silver lamp the moon  
Upon a couch of shadow lies  
A dreamy child  
The wearied Day.

## **Dark is the Night**

**Amy Beach  
(1867-1944)**

Amy Beach (1867-1944) was a child prodigy on piano, and the first female composer to ever have composed a work performed by a major symphony in Boston, 1896. She is known for her vocal compositions, as well as piano music. Her ability to set poetry to music is one to be relished, as she brings texts to life through the use of intricate harmonic progressions, and text painting.

William Henley was an English poet who wrote the text for *Dark is the Night*. Henley suffered from a disease that warranted the amputation of one of his legs at a young age, which inspired poetry with themes of perseverance through times of darkness and fear. This text comes from *A Book of Verses* published in 1888, and describes a night of tremendous suffering and pain, reminiscing on times of lightness and better times. Beach sets this text with unsettling, abrupt movement in the accompaniment, with a vocal line that soars over top in agony, to represent a cry for help during tribulations that seem to never end.

The sea is full of wandering foam  
The sky of driving cloud  
My restless thoughts among them roam  
The night is dark and loud.

Where are the hours that came to me  
So beautiful and bright?  
A wild wind shakes the wilder sea  
O, dark and loud's the night!

**I am, you anxious one**

Grammy award-winning Libby Larsen (b. 1950) carries the title of one of the most performed living American composers. Her compositional range is vast in genre and instrumentation, with over 500 works from solo to orchestral. She is also one of the founders of the American Composers Forum, formerly known as the Minnesota Composers Forum.

Rainer Maria Rilke was an Austrian poet who wrote mostly German texts for lyrical use. This song comes from Rilke's *Book of Hours*, which was written in the early 1900's. This neo-Romantic collection of poetry contains themes related to searching for God in times of distress, and trusting in His greater purpose. For the non-religious, this may be translated to a search for greater purpose for suffering in this world. This song warrants curiosity and wonder with the unsettling chromaticism in the vocal line, juxtaposed by a lullaby-like guitar accompaniment.

I am, you anxious one. Do you not hear me  
Rush to claim you with each eager sense?  
And now my feelings have found wings and, circling,  
Whitely fly about your countenance.  
And here my spirit in its dress still  
Stands before you, --oh, do you not see?  
In your glance does not my maytime prayer  
Grow to ripeness as upon a tree?

Dreamer, it is I who am your dream.  
But would you awake, I am your will,  
And master of all splendor, and I grow  
To a sphere, like stars poised high and still  
With time's singular city stretched below.



**Will there really be a morning  
If I...**

Lori Laitman (b. 1955) is an American composer with a vast output ranging from operas and choral works, to over 300 songs. She has gained a national reputation with commissions from Opera America, The Royal Philharmonic Symphony, and many other prestigious establishments.

A recurring theme in Emily Dickinson's poetry is on the subject of death and pondering what happens afterwards. She was also said to be a home-body, choosing to remain indoors and away from socially demanding scenarios when she could. *Four Dickinson Songs* is a cycle that Laitman set to music with various poems from Dickinson that were not necessarily connected prior..

**Will There Really be a "Morning?"**

This poem has been interpreted most commonly as pondering life after death, though my interpretation is centered around finding a light at the end of the tunnel during troubling times. Laitman's bold phrasing and harmonic progression in this song may leave a question wondering if that "morning" will really ever come. Almost each phrase travels to a different tonal center, embodying a lack of stability, until the very last phrase, where even the final resolution leaves all wanting.

Will there really be a "Morning?"  
Is there such a thing as "Day?"  
Could I see it from the mountains  
If I were as tall as they?

Has it feet like Water lilies?  
Has it feathers like a Bird?  
Is it brought from famous countries  
Of which I have never heard?

Oh some Scholar! Oh some Sailor!  
Oh some Wise Man from the skies!  
Please to tell a little Pilgrim  
Where the place called "Morning" lies!

## If I...

Dickinson came from a prominent family of status and wealth. She was well provided for in her upbringing, yet spent the majority of her time inside, reading and writing. Despite her vast poetic output, she was not recognized as a writer in her lifetime, and only had work published years after she passed away. This song is fairly self-explanatory. Laitman set this text originally for voice and piano; the clarinet was a later addition. In a shift from Will There Really be a Morning, she spares no heart in the lush, sweeping phrases, with rich, diatonic progressions. This carries the most powerful message of all-- our life on this earth will not be in vain if we can ease the burden of another.

If I can stop one Heart from breaking  
I shall not live in vain  
If I can ease one Life the Aching  
Or cool one Pain

Or help one fainting Robin  
Unto his Nest again  
I shall not live in Vain.



**ALEX SHINN, DOUBLE BASS**  
STUDENT OF SIDNEY KING

ISAAC BARZSO, *LIVE ELECTRONICS*  
ADRIENNE FONTENOT, *PIANO*

IN PARTIAL FULFILLMENT OF THE MASTER OF MUSIC DEGREE

Saturday, April 10, 2021  
Virtual Concert  
5:30 p.m.

# PROGRAM

Folia (1995)

Kaija Saariaho  
(b. 1952)

Sonata for Double Bass and Piano (1975)

Sofia Gubaidulina  
(b. 1931)

Carmen Fantasy (1991)

Frank Proto  
(b. 1941)

Prelude  
Aragonaise  
Nocturne-Micaela's Aria  
Toreador Song  
Bohemian Dance

## PROGRAM NOTES

**Folia (1995)**

**Kaija Saariaho**  
**(b. 1952)**

Kaija Saariaho is one of the foremost living composers of the 21st century. Her music has won multiple distinguishing awards including the Grawemeyer Award in 2003 for her opera *L'Amour de lion*. Saariaho's music reflects an interest in electronics and spectralism, which focuses more on texture, timbre, and overtones. Saariaho centered on these interests while working at the Institute for Research and Coordination in Acoustics/Music (IRCAM) during the 1980s and 90s. Saariaho's piece *Folia* for double bass and electronics uses a Max/MSP patch of which delay, reverb, and harmonization are the main components and function more as a way to expand the musical offering of the double bass and create a rich sound environment between the two. The double bass part explores the differences of timbre with passages frequently moving from *sul ponticello* to *sul tasto* while trilling from harmonics to fundamental pressed

notes. The piece moves from subtle drone-like sections, to rapid fortissimo passages with an emphasis on rhythmic glissandi and bow overpressure to create further overtones. *Folia* requires the performer to remove themselves from traditionally notated material, to a more ambiguous style where sound and resonance influence the timing. There are no barlines that indicate the end of a measure, and often only performance notes such as *calmo*, and *con violenza* that indicate how to perform passages. It is because of this reason and others that *Folia* stands out as a unique and powerhouse performance piece for the double bass.

## **Sonata for Double Bass and Piano (1975)**

**Sofia Gubaidulina**  
(b. 1931)

Sofia Gubaidulina was born in Soviet Russia and at one point her music was called “irresponsible” by her professors. Her biggest supporter however was Shostakovich, who encouraged her to continue with her music. Her music explores spirituality and religion, though the exact reflections of this are often kept a secret from the listener, or left up to speculation. This could be due to Gubaidulina’s fear from a young age of expressing religious ideas in her home, as the Soviet government was against any religious ideas. Gubaidulina made her first trip to North America in 1987 when she visited Louisville for the performance of her orchestral work *Pro et Contra* by the Louisville Orchestra.

Gubaidulina’s *Sonata for Double Bass and Piano* is not a sonata by normal standards with separate movements, but can be understood as having separate contrasting sections throughout. The piece consists of multiple sections involving both solo double bass and solo piano. This contrast often creates a dark atmosphere ripe for spiritual contemplativeness. When playing together, the double bass and piano often take turns accompanying each other. Various techniques are employed by both instruments, such as *col legno*, cluster chords, and strumming spun strings of the piano. It is interesting to note the composer’s use of the number five in time signatures and repeated notes, as this may be a reference to God’s grace from the Bible. This mysterious piece invites many speculations to its meaning and the secrets it holds.

**Prelude  
Aragonaise  
Nocturne-Micaela's Aria  
Toreador Song  
Bohemian Dance**

When it comes to double bass pieces Frank Proto has produced many quality pieces that have become staples in the bass repertoire. Primarily being a double bassist early on, he served as a member of the Cincinnati symphony from 1966 until 1997. He was appointed Composer-in Residence by the Cincinnati Symphony in 1972, and many of his pieces have been performed by artists and ensembles around the world. Proto's music often emphasizes improvisation and artistic freedom from the performer. His compositions are often influenced by jazz, spoken word, and opera. Proto's *Carmen Fantasy* has become a staple among bass players for its virtuosity and melodic expression. The piece was inspired by Bizet's opera *Carmen*, and was written for the French bassist and pedagogue François Rabbath, whose particular flair for Spanish flamenco style of playing factored well into its composition.

*Carmen Fantasy* is in five movements, with the first movement (Prelude) being a solo cadenza like introduction which serves as an overture to the piece. The second movement Aragonaise transitions directly out of the opening cadenza into a dramatic triple meter dance, and features an improvisatory section. The third movement, Micaela's Aria is slow and lyrical, and sings a heartfelt song of love and fear. The fourth movement features the well known "Toreador Song" theme from Bizet's opera, which is re-contextualized in a slower, more intimate setting. The piece concludes with a fiery rendition of Bohemian Dance. This movement showcases the performers technical virtuosity, and the final notes stretch the upper limits of the instrument's range in a dramatic display.



**AMELIA WELSH, SOPRANO**  
STUDENT OF KATHERINE DONNER

DAVID GEORGE, *PIANIST*

IN PARTIAL FULFILLMENT OF THE MASTER OF MUSIC DEGREE

Saturday, April 10, 2021  
Virtual Concert  
12:00 p.m.

# PROGRAM

Nulla in mundo pax sincera

Antonio Vivaldi  
(1678-1741)

Nulla in mundo pax sincera  
Blando colore  
Spirat anguis  
Alleluia

Quatre chansons de jeunesse

Claude Debussy  
(1862-1918)

Pantomime  
Clair de lune  
Pierrot  
Apparition

## INTERMISSION

*(30 minutes)*

Sonnets from the Portuguese

Libby Larsen  
(b. 1940)

I thought once how Theocritus had sung  
My letters!  
With the same heart, I said, I'll answer thee  
If I leave all for thee  
Oh, Yes!  
How do I love thee?

Drei Lieder der Ophelia, from *Sechs Lieder* Op. 67

Richard Strauss  
(1864-1949)

Wie erkenn ich mein Treulieb vor andern nun  
Guten Morgen, 's ist Sankt Valentinstag  
Sie trugen ihn auf der Bahre bloß



# PROGRAM NOTES

**Nulla in mundo pax sincera**

**Antonio Vivaldi**  
**(1678-1741)**

**Nulla in mundo pax sincera**

**Blando colore**

**Spirat anguis**

**Alleluia**

A virtuosic violinist and ordained priest, Antonio Vivaldi is best known for his influence on late Baroque music and the concerto musical form. His vocal compositions encompass many secular and sacred pieces, including *Nulla in mundo pax sincera*, a religious motet composed in 1735. The original author of the sacred Latin text is unknown, and it paints a dramatic telling of hope, deceit, and temptation.

Though the text is sacred, Vivaldi's provocative setting of the already dramatic text allows for the listener to invest themselves in the drama of the scenes. The first piece of the motet, *Nulla in mundo pax sincera* "In this world there is no honest peace", is an aria containing a hopeful message of deliverance from the "punishment and torment" of the world by the hope of Jesus. The sweeping lines of the vocal melody energize the text, and the counterpoint nature of Baroque vocal music leaves room for embellishments in the return of the A section to be sung at the discretion of the performer.

*Blando colore*, or "alluring color", acts as a conversational segue to the second aria of the motet, *Spirit Anguis*. The "alluring color" that is introduced in this piece is the temptation and the deceit that the world offers. While these enticements look inviting, the piece acts as a warning to the listener, instructing all to flee from the "overwhelming deceit" of the world. The careful warning in the text is juxtaposed with an extravagant and uninhibited melody, which allows the singer to create operatic moments of suspense and intrigue. While the text doesn't mention the source of the temptation, the serpent, by name, his presence is hinted at with a snake-like shape in the melody.

*Spirit Anguis*, which translates to "the serpent slithers," tells a poetic tale of man's blindness to and desire for the poison of the serpent, which is an anthropomorphic portrayal of the devil. Despite the uplifting and triumphant melody, the text continues to warn of man's likelihood to be attracted to the poison of the serpent, so much that he would "lick it like honey." Vivaldi composed this visceral description to be savored by the singer, leaving moments for embellishments

and a small cadenza at the finale of the return of the A section. The contrast made by the warning in the text and the victorious melody shows that despite the seductive allure of temptation, the serpent and its deceitful temptations have been defeated by Jesus Christ.

The motet ends triumphantly with *Alleluia*. This final installment of the motet contains many sequenced rhythms and melodic patterns, which build on each other to create a quickly paced and challenging line for the singer. It is the ultimate expression of being overjoyed by Jesus Christ's sure victory over the serpent and its scheming temptation of mankind.

Nulla in mundo pax sincera

Nulla in mundo pax sincera  
sine felle;  
pura et vera  
dulcis Jesu est in te.

Inter poenas et tormenta,  
Vivit anima contenta,  
casti amoris sola spe.

Blando colore

Blando colore oculos mundus decipit,  
At occulto vulnere corda conficit.  
Fugiamus, fugiamus ridentem.  
Vitemus sequentem.  
Has delicias ostentando,  
Arte secura vellet ludendi superare.

Spirat anguis

Spirat anguis inter flores et colores  
Explicando tegit fel  
Sed occulto factus ore  
Homo demens in amore  
Saepe lambit quasi mel.

Alleluia

In this world there is no honest peace

In this world there is no honest peace  
without bitterness;  
pure and true  
sweet Jesus lies in you.

Amidst punishment and torment,  
Lives the contented soul,  
chaste love it's only hope

Alluring Color

The world deceives our eyes with alluring colors,  
But is corroded within by hidden wounds.  
Let us flee the one who smiles.  
Let us shun the follower  
For by skillfully displaying its pleasures,  
This world overwhelms us by deceit.

The serpent slithers

The serpent slithers among blossoms and beauty  
As it uncoils itself, concealing its venom.  
But touched by furtive lips  
Man, madly in love,  
Often kisses, as if licking honey.

Alleluia

Translations by Laura Prichard and Amelia Welsh

## Quatre chansons de jeunesse

Claude Debussy  
(1862-1918)

**Pantomime**  
**Clair de lune**  
**Pierrot**  
**Apparition**

Considered to be one of the most influential composers of the late 19th and early 20th centuries, Claude Debussy composed in a way that set his pieces apart from the popular salon music of the time. His music has often been associated with the Impressionist art movement due to his careful attention to tone color, allusions to nature, and the use of harmony as a way to add dimension and color to a piece, instead of simply acting as an accompaniment to a melody. Only eighteen years old when he composed *Quatre chansons de jeunesse* "Four songs of youth", Debussy was living with the Vasnier family, and was inspired by the poetry he was exposed to by the highly educated Mr. Vasnier and Debussy's youthful adoration of Madame Vasnier, a soprano who was his early muse. The text used for the four mélodies is from three various poets, which Debussy synthesized into a cohesive set by connections of content, rhythmic setting of the text, and his unique use of harmony.

For *Pantomime* "Mime Show" and *Clair de lune* "Light of the Moon", Debussy found inspiration in the words of the well-loved poet Paul Verlaine (1844-1896), and used text from his 1896 *Fêtes galantes* "Gallant Parties". *Pantomime* depicts characters from the Commedia dell'Arte, who developed from improvised and scripted comedy performances into well-known storyline troupes that were often used in art and music. In *Pantomime*, we are introduced to the character of Pierrot, whose troupe characteristics were his naiveté and his sad clown appearance. Pierrot is innocent and buffoonish, and in the first verse of Debussy's setting we are told that Pierrot has "nothing of a Clitandre", referring to a character from a play by Pierre Corneille from 1630. Pierrot's character is not the dashing prince of his story, and in the poetry of *Pantomime* his simpleness is shown by his action of merely cutting into a pie.

In each of the following three verses, we meet a new character from the Commedia dell'Arte; Cassandre, Harlequin, and Colombine. Cassandre in this telling of the story is an uncle who has lost his nephew due to a misunderstanding. Harlequin was Pierrot's counterpart, and was typically portrayed as best friends or lovers with Colombine, whom Pierrot loved but could never be with. Verlaine's poetry outlines a story that agrees completely with the typical relationships between

characters, and the publisher's choice to put this piece first created a universe for the following three pieces to exist in.

*Clair de lune* is a descriptive metaphor for the soul. A moonlit scene is described and Debussy utilized text painting and dynamics to create a strong visual picture for the listener. The use of minor mode in the second verse, where the text reflects happiness and conquering, shows the complexity of the soul and encapsulates bittersweet emotion. The third verse builds on the original melody of the first to book-end the piece and create a climactic release of the tension that has been building. The melody of the piece blends into the accompaniment like moonlight sliding over a statue, and ends the *mélodie* with a sense of longing but also peace.

The Commedia dell'Arte characters return for the third piece in the set, *Pierrot*, this time with text by Theodore Banville (1823-1891). Published in his first book, *Les Cariatides*, from 1842, this poem is one of his best-known works. The short piece is a window into the evolution of the characterization of Pierrot. At the beginning, it seems to be a description of a Commedia dell'Arte skit, but it is revealed slowly that it is about Jean Gaspard Debureau (1796-1846), a French mime who became well-known for his characterization of Pierrot. The poem describes him walking down a moonlit road after playing Pierrot that evening, and being teased by a young girl. Debussy uses quick ascending motives, which could represent Pierrot's comedic act, and also the teasing that the young girl is doing. The melismatic melodies at the end of the piece are similar to the way that *Pantomime* was concluded, with vocalizations that represented the voices in Colombine's head.

*Apparition*, the closing poem, was published by Étienne Mallarmé (1842-1898) under his pen name Stéphane Mallarmé, in 1863. His poetry is filled with symbolism and obscurity, allowing for each reader to interpret it differently. Debussy's ability to create shimmering melodies and blending harmonies gives Mallarmé's words yet another obscure dimension. His use of ascending and descending eighth note runs shapes the ebb and flow of this piece, and it is further organized by double bar lines, dividing it into four sections. The impression left by this piece is fairytale-like and mysterious, and it enchantingly concludes Debussy's *Quatre chansons de jeunesse*.

## Pantomime

Pierrot qui n'a rien d'un Clitandre,  
Vide un flacon sans plus attendre  
Et, pratique, entame un paté  
Cassandre, au fond de l'avenue,  
Verse une larme mé connue  
Sur son neveu déshérité  
Ce faquin d'Arlequin combine  
L'enlèvement de Colombine  
Et pirouette quatre fois.  
Colombine rêve, surprise  
de sentir un cœur dans la  
et d'entendre en son cœur des voix  
Ah

## Clair de lune

Votre âme est un paysage choisi  
que vont charmant masques  
et bergamasques  
Jouant du luth et dansant et quasi tristes  
Sous leurs déguisements fantasques.  
Tout en chantant sur le mode mineur  
L'amour vainqueur et la vie opportune  
Ils n'ont pas l'air de croire  
à leur bonheur  
et leur chanson se mêle au  
clair de lune,  
Au calme clair de lune  
triste et beau,  
qui fait rêver les oiseaux dans les arbres  
et sangloter d'extase les jets d'eau,  
les grands jets d'eau sveltes parmi  
les marbres

## Pierrot

Le bon pierrot que la foule contemple  
Ayant fini les noces d'Arlequin  
Suit en songeant le boulevard du temple  
Une fillette au souple casaquin.  
En vain l'agace de son oeil coquin  
Et cependant mystérieuse et lisse  
Faisant de lui sa plus chère délice  
La blanche lune aux cornes de taureau  
Jette un regard de son oeil en coulisse.  
à son ami Jean Gaspard de bureau.

## Apparition

La lune s'attristait.  
Des séraphins en pleurs rêvant  
l'archet aux doigts,  
dans le calme des fleurs vaporeuses,  
tiraient de mourantes violes  
De blancs sanglots  
glissants sur l'azur des corolles

C'était le jour béni de ton premier baiser.  
Ma songerie aimant à me martyriser  
S'enivrait savamment du parfum de tristesse  
Que même sans regret  
et sans déboire laise

## Mime Show

Pierrot who will has nothing of a Clitandre,  
Empties a flask without more waiting  
And, practical, cuts into a pate  
Cassandre at the end of the avenue,  
sheds a tear neglected  
For his nephew disinherited  
That scoundrel Harlequin plots  
The abduction of Columbine  
And pirouette four times.  
Columbine dreams, surprised  
To feel a heart in the breeze  
And to hear in her heart some voices  
Ah!

## Light of the Moon

Your soul is a landscape chosen  
which go charmed by masques  
and bergamasques  
Playing on the lute and dancing and almost sad  
beneath their disguises fanciful.  
While in singing in a minor mode  
Of love conqueror and the life favorable  
They do not have then the air of belief  
in their happiness  
and their song mingles with  
the light of the moon.  
With the calm light of the moon  
sad and beautiful,  
which causes to dream the birds in the trees  
and to sob with ecstasy the fountains of water  
the tall fountains of water slim among the  
marble statues

## Pierrot

The good pierrot whom the crowd gazes at having  
finished the wedding of Harlequin  
Follows while dreaming the boulevard of the temple  
A girl with a loose flowing blouse  
In vain him provokes with her eye teasing  
And in the meantime mysterious and smooth  
Making of him her most dear delight  
The white moot with the horns of bull  
Casts a glance with her eye side long  
to her friend Jean Gaspard de bureau.

## Apparition

The moon grew sad.  
Some seraphim in tears dreaming  
the bow in the fingers  
in the calm of the flowers misty,  
drew from dying violets  
Some white sobs  
Gliding over the azure of the corollas

It was the blessed day of your first kiss.  
My dreaming fond of me to torment  
Became drunk knowingly on the perfume of sadness  
That even without regret  
and without bad aftertaste

La cueillaison d'un rêve au coeur qui l'a cueilli  
J'errais donc,  
l'oeil rivé sur  
le pavé vieilli  
Quand avec du soleilaux cheveux,  
dans la rue et dans le soir,  
Tu m'es en riant apparue

Et j'ai cru voir la fee  
Au chapeau de clarté  
Qui ja dis sur mes beaux sommeils d'enfant gâte  
Passait,  
laissant toujours de ses mains mal fermées  
Neiger de blancs bouquets  
d'étoiles parfumées.

The harvest of a dream in the heart of whom  
it has harvested,  
I wandered thus my eye fixed on the  
paving stones old,  
When with some sun on the hair  
In the street and in the evening  
You before me while laughing appeared

And I thought I saw a fairy  
With a hat of light  
Who once across my beautiful slumbers of a childhood  
Passed,  
Letting always from her hands half closed  
Snow some white bouquets  
of stars perfumed.

Translations by Laura Claycomb, Peter Grunberg, Peter Low, Bertram Kottman, and Amelia Welsh

## Sonnets from the Portuguese

**Libby Larsen**  
(b. 1940)

**I thought once how Theocritus had sung  
My letters!  
With the same heart, I said, I'll answer thee  
If I leave all for thee  
Oh, Yes!  
How do I love thee?**

*Sonnets from the Portuguese* was composed by Libby Larsen in collaboration with acclaimed soprano Arleen Augér (1939-1993). Larsen and Augér worked together to choose six of the forty-four sonnets for Larsen to compose specifically for Augér's voice. The poetry is from a collection of sonnets published in 1850 by the renowned English poet Elizabeth Barrett Browning (1806-1861). The sonnets describe Browning's love story with Robert Browning, and remarkably are the first sonnets written by a woman in the first person. Browning's honest yet artful ability to encapsulate the many facets and stages of a woman falling in love is what has brought popularity to her work.

Larsen and Augér's goal was to capture the feelings that a woman goes through on her journey to find true, mature love. While many youthful love songs exist from a woman's perspective, they were inspired by Browning's honest and personal poetry to create a cycle that would remain timeless and reflect all aspects of a mature, loving relationship. Musically, Larsen used a variety of interesting rhythms and complex harmonies to create layers of emotion and moments of breakthrough, to match the complicated poetry of Browning.

In *I thought once how Theocritus had sung* Larsen sets up the love story with the musings of a woman thinking back on her life. There is sparse accompaniment in the beginning, leaving room for small thoughtful moments of bittersweet and joyful memories, leading up to a cry against fear and regret. Using rhythmic motives and ascending melody lines, Larsen crafted tension and anticipation leading to the climactic realization that life was not filled with death, but with love.

Larsen captured the excitement and joy of building a new relationship in *My letters!* The soft beginning tremor of the accompaniment reflects the breathlessness Browning expressed with her poetry, and it is only broken by pauses of realization that build to the next blissful thought. In these quieter sections, the left hand of the piano often plays the rhythm of a heartbeat, a motive that is used in the third piece as well.

*With the same heart, I said, I'll answer thee* begins slowly and freely, harkening back to the first sonnet's accompaniment. It is through-composed, as are the other five sonnets, and Larsen breaks it into different thoughts with the piano accompaniment. It switches between quick rhythmic motives, to melodic lines, to silence, supporting the drive and anticipation of the vocal line while also allowing the text to breathe.

In the fourth sonnet, *If I leave all for thee*, the text grapples with the joy of what is to come with love against what has to be left behind. It begins with a descending melodic motive that is repeated many times during the piece, perhaps representing the returning feelings of anxiety and grief that are felt during times of change. This is immediately followed by *Oh, Yes!* where her use of many tempo changes throughout the pieces, as in all of the sonnets, portrays Browning's authentic feelings in each new moment. The chordal accompaniment gives the singer a lot of room for interpretation and movement in the line, and leads toward the melismatic moment on the word "Beloved!" towards the end of the piece.

The tale of love is ended with *How do I love thee?*, an outpouring of reasons why she loves. Quick ascending runs and repetitions of text reiterate the emotion and build to a climactic moment on the words "I love thee with the breath, smiles, tears, of all my life." Larsen and Augér's intention of voicing true love is so beautifully paired with Browning's vulnerable and honest words, and the gentle warmth that Larsen's musical setting creates leaves a sense of contentment and peace.

*I thought once how Theocritus had sung*

I thought once how Theocritus had sung  
Of the sweet years, the dear and wished for years,  
Who each one in a gracious hand appears  
To bear a gift for mortals, old and young;  
And, as I mused it in his antique tongue,  
I saw, in gradual vision through my tears,  
The sweet, sad years,  
The sweet sad years, the melancholy years,  
Those of my own life, those of my own life  
who by turns had flung  
A shadow across me,  
Straight-way I was 'ware,  
So weeping, how a mystic  
Shape did move  
Behind me and drew me backward by the hair:  
And a voice said in mast'ry, while I strove,  
'Guess now who holds thee?'  
'Guess now who holds thee?'  
'Guess now who holds thee?'  
'Death,' I said.  
But, there,  
The silver answer rang, 'Not Death, but Love.'

*My letters!*

My letters!  
all dead paper, mute and white!  
And yet they seem alive and quiv'ring  
Against my trem'lous hands which loose the string  
And let them drop down on my knee tonight.  
This said, he wished to have me in his sight  
he wished to have me in his sight  
he wished to have me in his sight  
Once, as a friend: this fixed a day in spring  
To come and touch my hand, a simple thing, yet I wept for it!  
...To come and touch my hand,  
I wept for it, wept for it!  
This, ...the paper's light...  
Said, "Dear, I love thee; I love thee, I love thee;"  
and I sank and quailed  
As if God's future thundered on my past.  
This said, "I am thine, I am thine, I am thine."  
and so its ink has paled with lying at my heart that beat too fast.  
And this... O Love, thy words have ill availed  
If, what this said, I dared repeat at last!

*With the same heart, I said, I'll answer thee*

With the same heart, I said, I'll answer thee,  
I'll answer thee  
As those, when thou shalt call me by my name,  
Lo, the vain promise! Is the same,



Perplexed and ruffled by life's strategy?  
When called before, I told how hast'ly I dropped my flow'rs or brake off from the game,  
To run and answer with the smile that came  
At play last moment,  
I dropped my flow'rs,  
to run and answer with a smile that came  
At play last moment, and went on with me  
Through my obedience.  
When I answer now,  
When I answer now,  
I drop a grave thought, break from solitude:  
when I answer now, I drop a grave thought, break from solitude:  
Yet still my heart goes [out] to thee  
ponder how  
ponder how  
Not as to a single good, but all my good!  
Lay thy hand on it, best one, and allow  
That no child's foot could run as fast as this blood.

*If I leave all for thee*

If I leave all for thee, wilt thou exchange  
And be all to me?  
Wilt thou exchange? Wilt thou exchange?  
Wilt thou exchange  
And be all to me?  
Shall I never miss  
Hometalk and blessing and the common kiss  
That comes to each in turn, nor count it strange,  
When I look up, to drop on a new range  
Of walls and floors, another home than this?  
Nay, wilt thou fill that place by me which is  
Filled by dead eyes to tender to know change?  
Ah  
That's hardest.  
If to conquer love, has tried,  
To conquer grief, tries more, as all things prove;  
For grief indeed is love and grief beside.  
Alas, I have grieved so I am hard to love.  
Yet love me, wilt thou?  
Op'n thine heart wide,  
Op'n thing heart wide,  
Op'n thine heart wide,  
Op'n thine heart wide,  
And fold within the wet wings of thy dove,  
fold within the wet wings of thy dove.

*Oh, Yes!*

Oh, Yes! Oh, Yes! Yes!  
they love through all this world of ours!  
I will not gain-say love, called love forsooth.  
I have heard love talked in my early youth  
And since, not so long back but that the flow'rs  
Then gathered, smell still.  
Musselmans and Giaours

Throw handkerchiefs at a smile,  
And have no ruth  
For any weeping.  
Polypheme's white tooth  
Slips on the nut, if after frequent show'rs  
The shell is over smooth;  
and not so much  
Will turn the thing called love to hate  
Or else to oblivion.  
But thou art not such  
A lover, my Beloved!  
thou canst wait  
Through sorrow and sickness, to bring souls to touch  
And think it soon when others cry  
'Too late! Too late! Too late!'

*How do I love thee?*

How do I love thee?  
Let me count the ways.  
I love thee to the depth and breadth and height  
My soul can reach,  
My soul can reach,  
My soul can reach,  
when feeling out of sight  
For the ends of Being and ideal Grace  
I love thee to the lev'l of ev'ryday's  
Most quiet need, by sun and candlelight.  
I love thee freely, as men strive for Right;  
I love thee purely, as they turn from Praise.  
I love thee with the passion put to use in my old griefs,  
and with my childhood's faith.  
I love thee with a passion...  
I love thee with a love I seemed to lose  
With my lost saints,  
I love thee with the breath,  
Smiles, tears, of all my life!  
and, if God choose,  
I shall but love thee better after death.

### **Drei Lieder der Ophelia, from Sechs Lieder Op. 67 Richard Strauss (1864-1949)**

**Wie erkenn ich mein Treulieb vor andern nun  
Guten Morgen, 's ist Sankt Valentinstag  
Sie trugen ihn auf der Bahre bloß**

Richard Strauss wrote *Drei Lieder der Ophelia* in 1918, but this intricate and complex set only exists because of a publishing dispute between Strauss and his publishing company, Bote and Bock. Strauss took his major influence over the Romantic musical era and his success as a composer quite seriously, and formed a society called

“Genossenschaft deutscher Tonsetzer”, “Cooperative of German Composers”. It was formed to endorse Strauss’s idea that composers, instead of their publishing companies, should keep the performing rights of their music.

Whether out of spite or stubbornness, it took Strauss twelve years and an impending lawsuit to complete the twelve pieces he was contracted to write, which included *Drei Lieder der Ophelia*. Legally he was forced to write them, but he took back some control by giving his compositions an ironic flare, meant to poke fun at Bote and Bock, and he even used a translation of *Drei Lieder* that was from their competitors, perhaps just to prove he couldn’t be controlled by them. The text for the three songs is from several sources, including *Hamlet* by William Shakespeare (1564-1616), and from various other poems and songs uttered by the character of Ophelia. The focus on Strauss’s work is the mental breakdown that Ophelia experiences after her father’s unfortunate death at the hands of her unrequited love, Hamlet. The tragic scope of her madness is demonstrated by her recitation of strange songs and poems in the fourth act of the play.

Despite Strauss’s unwillingness to compose anything serious for Bote and Bock, he put a lot of care into the setting of Shakespeare’s text. Ophelia’s strange mood shifts and fragmented thoughts are translated into the music by Strauss’s use of dynamics, key changes, and tonal ambiguity. *Wie erkenn ich mein Treulieb vor andern nun* “How recognize I my true love from others now?”, contains text taken from a ballad about a pilgrim’s homecoming and, traditionally, a male character looking for love. When Ophelia sings the text, she transforms herself into the character, displacing the male character. The piece revolves around an ostinato that is heard immediately in the song, and is a rhythmic pattern of repeating quarter notes on the off-beat of the measure. There is no key signature given, allowing the many accidentals sprinkled throughout the piece to create tonal uncertainty, which can be viewed as a direct reflection of Ophelia’s confusion and uncertainty.

The second piece, *Guten Morgen, ’s ist Sankt Valentinstag* “Good Morning it is Saint Valentine’s day”, is an intense and quick setting of a dramatic and unfortunate story of lost innocence. The texture and dynamic level of this piece are a direct contrast to the beautiful lonely ballad of the first selection, showing us the mania that Ophelia is experiencing. While the suggested atmosphere of the piece is pleasant due to the animated rhythm and dynamics, it is another tragic look into Ophelia’s psyche. She voices multiple characters in the short piece, and sings of how a young man’s promise to wed a

maiden was broken after he visited her chamber.

The final song in the set, *Sie trugen ist auf der bare Bloß* "They carried him on the bier bare", completely changes in tone to represent Ophelia's chaotic thoughts. The text was cobbled together by Shakespeare from two sources, both Robin Hood ballads. It begins with a slow mournful dirge, and similarly to the previous pieces, the key and tonal center are not clear. This piece has two distinct moods, a somber tempo with long legato lines and a contrasting section with quick and sporadic outbursts, again illustrating Ophelia's disjointed thoughts. While the original song that Ophelia sings in Hamlet ends at the line "kein Trauern bringt gewinn" "no grief brings profit", Strauss included her following spoken dialogue in his setting, perhaps to give her character a sense of closure in mind and body with the text. The end of the piece finally allows rest, both for Ophelia and in the tonality of the music, when she says, "Gott sei mit euch!" "God be with you!" and implies peace as the harmony finally resolves and ends.

#### Erstes Lied der Ophelia

Wie erkenn ich mein Treulieb vor andern nun?  
An dem Muschelhut und Stab  
und den Sandalschuhn.  
Er ist tot und lange hin,  
tot und hin, Fräulein!  
Ihm zu Häupten grünes Gras,  
ihm zu Fuß ein Stein.  
Oh!  
Auf seinem Bahrtuch, weiß wie Schnee,  
viel liebe Blumen trauern.  
Sie gehn zu Grabe naß,  
o weh!  
vor Liebes schauern.

#### First Song of Ophelia

How recognize I my true love from others now?  
By the shell hat and staff  
and the sandal shoes  
He is dead and long gone  
dead and gone, miss!  
For him at head green grass,  
for at his feet a stone  
O ho!  
On his shroud white as snow  
many dear flowers mourn  
They go to the grave wet,  
o woe!  
from love showers.

#### Zweites Lied der Ophelia

Guten Morgen's ist Sankt Valentinstag,  
so früh vor Sonnenschein.  
Ich junge Maid am Fensterschlag  
will Euer Valentin sein.  
Der junge Mann tut Hosen an,  
tät auf die Kammertür,  
ließ ein die Maid,  
die als Maid ging nimmermehr herfür.  
Bei Sankt Niklas und Charitas!  
ein unverschäm't Geschlecht!  
Ein junger Mann tut's wenn er kann,  
fürwahr,  
das ist nicht recht.  
Sie sprach: Eh Ihr gescherzt mit mir,  
verspricht Ihr mich zu frein.  
Ich bräch's auch nicht beim Sonnenlicht,  
wärdst du nicht kommen herein.

#### Second Song of Ophelia

Good Morning it is Saint Valentine's day  
so early before sunlight.  
I young maid at the window sash  
will your Valentine be.  
The young man puts trousers on  
did open the chamber door,  
let in the maid,  
Who as a maid went never more.  
By Saint Nikolaus and Charity!  
a shameless sex hold!  
A young man does it when he can,  
truly,  
that is not right.  
She spoke; Before you trifled with me,  
Promised me to wed.  
I would have broken it also not by sunlight,  
were you not come in.

### Drittes Lied der Ophelia

Sie trugen ihn auf der Bahre bloß,  
leider, ach leider, den Liebsten!  
Manche Träne fiel in des Grabes Schoß  
fahr wohl, fahr wohl, meine Taube!  
Mein junger frischer Hansel ist's,  
der mir gefällt  
und kommt er nimmermehr?  
Er ist tot, o weh!  
In dein Totbett geh  
er kommt dir nimmermehr.  
Sein Bart war weiß wie Schnee,  
sein Haupt wie Flachs dazu.  
Er ist hin, er ist hin,  
kein Trauern bringt Gewinn:  
Mit seiner Seele Ruh  
unt mit allen Christenseelen!  
Darum bet ich!  
Gott sei mit euch!

### Third Song of Ophelia

They carried him on the bier bare,  
unfortunately, ah unfortunately, the dearest!  
Many tears fell in the grave's womb  
farewell, farewell, my dove!  
My young fresh Hansel it is,  
who me pleases  
and he comes never more?  
He is dead, oh woe!  
In your deathbed go  
he comes to you never more.  
His beard was white as snow,  
his head as flax what's more  
is gone, he is gone,  
no grief brings profit:  
With his soul rest  
and with all Christian souls!  
Therefore I pray!  
God be with you!

Translations by Laura Prichard



**ELIZABETH COOKSEY,** HORN  
STUDENT OF BRUCE HEIM

JESSICA DORMAN, *PIANO*

IN PARTIAL FULFILLMENT OF THE MASTER OF MUSIC DEGREE

Saturday, April 10, 2021  
Virtual Concert  
3:00 p.m.

# PROGRAM

Sonata for Horn and Piano (1996)

Margaret Brouwer  
(b. 1940)

Hymn  
Riding to Higher Clouds

Villanelle (1906)

Paul Dukas  
(1865-1935)

Canto Serioso (1913)

Carl Nielsen  
(1865-1931)

## INTERMISSION

*(30 minutes)*

Polaris (2020)

James Naigus  
(b. 1987)

### University of Louisville Horn Quartet

Bailey Hatzell, *horn*  
Korey Garcia, *horn*  
Natalie Karrick, *horn*

I Threw a Shoe at a Cat (2017)

Catherine Likhuta  
(b. 1981)

Theme  
Waltz  
Yazz  
Finale

Music for Brass Instruments (1944)

Ingolf Dahl  
(1912-1970)

Chorale Fantasy on *Christ Lay in the Bonds of Death*  
Intermezzo  
Fugue

**Bourbon & Brass Company**

William Joiner, *trumpet*  
David Deacon, *trumpet*  
Spencer Hawkins, *tenor trombone*  
Carter Woosley, *bass trombone*  
Kenny Conrow, *tuba*

## PROGRAM NOTES

**Sonata for Horn and Piano (1996)**

**Margaret Brouwer**  
**(b. 1940)**

Margaret Brouwer's *Sonata for Horn and Piano* was composed to reflect her journey of exploration beyond atonality. Inspired by the reflection of the death of two loved ones, Brouwer composed her Sonata for Horn and Piano in two movements: 1. Hymn to reflect her journey of grief and faith and 2. Riding to Higher Clouds as the completion of the grief cycle and the understanding that her loved ones were gone but not forgotten. Hymn holds an almost improvisatory tone, the horn and piano melding with different pulses and rhythms to create a breadth of dynamics and passion. Riding to Higher Clouds contrasts the previous movement with fast and precise rhythms emulating the transcendence of emotional stages through grief to acceptance. *Sonata for Horn and Piano* was commissioned by the Horn Consortium Commissioning Group.



## **Villanelle (1906)**

**Paul Dukas  
(1865-1935)**

*Villanelle* by Paul Dukas was written in 1906 during his time as a professor at the Paris Conservatory. Written as an audition piece for the Paris Conservatory, Dukas composed *Villanelle* with different moods, musicality, and technical challenges for the horn to perform. *Villanelle* begins with a horn call that quickly changes its tone to a peaceful melody meant to be played without valves on a natural horn. Throughout the piece, the horn comes back to this peaceful melody with light and melodic interludes. Typical of the French style of horn playing at the time, Dukas composed a fast-paced melody with highlighted open intervals of fourths and fifths, creating a playful and fun melody, compared to the peaceful and pensive section from the beginning of the piece. Dukas finishes *Villanelle* with a fast triplet section ending with panache and flair.

## **Canto Serioso (1913)**

**Carl Nielsen  
(1865-1931)**

Carl Nielsen was a Danish violinist, conductor, and composer, and is considered to be one of the most prolific composers of Denmark producing six symphonies and an array of chamber music and opera. Nielsen was inspired by the works of Brahms, and his progressive style of composing tonality became a chief theme in his works. *Canto Serioso* was originally written as an audition piece for a low horn opening at the Copenhagen Opera Orchestra. Nielsen's progressive tonality shines through his composition, as the horn shows an operatic and dramatic approach to the music with many tempo changes and expressive lines. *Canto Serioso* is full of theater and emotion from the beginning of the piece leading into the second section, which changes tonality nearly every two beats. The piece ends with a new theme of a horn call that is echoed in the piano for emphasis. Between these horn calls, the music speeds up and slows down to maintain the drama and captivate the listeners. The piece slowly winds down with a low octave jump in the horn and a slow *rallentando* in the piano to finally stop the theatrics and resolve the musical tension with an F major chord.

## **Polaris (2020)**

**James Naigus**  
(b. 1987)

Dr. James Naigus was born in 1987, and is currently a Lecturer of Horn at the University of Georgia, hornist for the Georgia Brass Quintet, and is an esteemed composer of new music for the horn. He currently has over sixty works published by Wavefront Music Publishing, Veritas Musica Publishing, and self-published. Dr. Naigus composed *Polaris* for horn quartet and piano in 2020 during the COVID-19 pandemic. Being a hornist himself, he understands the range of dynamic, tessitura, and emotion that the horn can perform. Staying true to its name, *Polaris* takes on a space-like quality with soaring horn melodies in pairs and quartets. *Polaris* is uplifting and hopeful, bringing a beacon of bright light to the otherwise dark and depressing times of the COVID-19 pandemic.

## **I Threw a Shoe at a Cat (2017)**

**Catherine Likhuta**  
(b. 1981)

Dr. Catherine Likhuta was born in 1981 in Australia, and is an active composer and performer, debuting many of her piano compositions herself. *I Threw a Shoe at a Cat* was composed for and inspired by an incident involving Australian hornist Peter Duff and a particularly angry alley cat. Each of the four movements tells the story of the cat's mood changes throughout the rough exchange with Peter Duff. According to Duff's story, he witnessed an intense cat fight and attempted to break up the tussle with his shoe. The aggressive cat then charged at Duff, causing him a shoulder injury that would take months to recover from. Throughout the four movements of Dr. Likhuta's piece, the horn utilizes various performance techniques, like half-valve slides, stopped horn, flutter-tongue, and half-stopped horn to emulate the alley cat's meows and growls during the incident making for a fun and expressive solo performance. *I Threw a Shoe at a Cat* was the winner of the 2020 International Horn Society Composition Contest, Virtuoso Division.

## **Music for Brass Instruments (1944)**

**Ingolf Dahl**  
(1912-1970)

Ingolf Dahl (born Walter Ingolf Marcus) was born in 1912 in Hamburg, Germany. Dahl was raised during the time of the Nazi regime, so in 1939 he emigrated to America and began his new life as a composer by the name of Ingolf Dahl. Dahl's music has been referred to as a

cross between Hindemith and Stravinsky, with unique and interesting harmonies and themes that set them apart from any other composer. Dahl's *Music for Brass Instruments* consists of three movements composed for two trumpets, horn, tenor trombone, bass trombone, and optional tuba. The first movement, Chorale, is based on Bach's hymn setting of *Christ lay in the bonds of death*. This movement possesses music of Bach's with the addition of very distinct marcato lines that interject the otherwise smooth and expressive melody. The second movement, Intermezzo, is a fast-paced and short scherzo. It begins with a trumpet solo that is shared with the other brasses throughout the movement. This movement provides an entertaining interlude between movements one and three that ends with an unexpected rhythm, leaving listeners waiting for continuation and resolve. The third movement, Fugue, begins in a similar fashion to the first, where the brass instruments begin with an introduction and are soon interrupted by a horn solo. The two main themes of the third movement are based on melodies derived from numerical associations with the telephone number of Universal Studios, where Dahl composed film music, and the army serial number of fellow composer Gail Kubik.



**VICTORIA SMITH, VIOLIN**  
STUDENT OF BRITTANY MACWILLIAMS

ETHAN MCCOLLUM, *PIANO*  
EMILIA CARTER, *VIOLIN*

IN PARTIAL FULFILLMENT OF THE MASTER OF MUSIC DEGREE

Saturday, April 10, 2021  
Virtual Concert  
8:00 p.m.

# PROGRAM

Sonata No. 1 in G minor, BWV 1001

Johann Sebastian Bach  
(1685-1750)

Adagio

Violin Concerto in A minor, Op. 53

Antonin Dvořák  
(1841-1904)

Allegro ma non troppo

## INTERMISSION

Five Melodies for violin and piano, Op. 35bis

Sergei Prokofiev  
(1891-1953)

I. Andante

III. Animato ma non allegro

V. Andante non troppo

Navarra for two violins and piano, Op. 33

Pablo de Sarasate  
(1844-1908)

# PROGRAM NOTES

## Sonata No. 1 in G minor, BWV 1001

Johann Sebastian Bach  
(1685-1750)

### Adagio

Johann Sebastian Bach was skilled at the keyboard and violin. His knowledge of the violin and counterpoint is showcased in his six works for unaccompanied violin—three sonatas and three partitas. Bach received violin lessons from his father and served as violinist in the Weimar court when he was eighteen years old. From 1717 to 1723 he was employed by Prince Leopold and served as Kapellmeister at the court of Anhalt-Cöthen. It was during this time that he made a copy of his six sonatas and partitas, but these works could have originated from his time in Weimar, when he worked with two accomplished violinists—Georg Pisendel and Johann Paul von Westhoff. Both violinists had composed comparable works. In 1696, Westhoff published a set of six unaccompanied partitas. Bach may have been influenced by these works. Bach's sonatas and partitas were completed in 1720, but they were not published until 1817. Many of his works were forgotten after his death, and his six solo violin sonatas and partitas remained undiscovered until 1814.

Each sonata follows the form of the sonata di chiesa or “church sonata” with four movements in a slow-fast-slow-fast pattern. Bach's *Sonata No. 1 in G minor* begins with a solemn Adagio. The movement's mood and expression is brought out by Bach's skillful use of chromaticism and embellishment, which creates a feeling of improvisation.

## Violin Concerto in A minor, Op. 53

Antonin Dvořák  
(1841-1904)

### Allegro ma non troppo

Dvořák's *Violin Concerto in A minor* is the second of his four concertos, composed in 1879-82 in between two of his other well-known concerti, the *Piano Concerto in G minor* (1876) and the *Cello Concerto No. 2 in B minor* (1894-95). It was dedicated to violinist Joseph Joachim, who had helped Johannes Brahms and Max Bruch with their violin concertos. Joachim performed both of their concertos and soloed in Brahms' *Violin Concerto* in 1879, the same year that he began his collaboration with Dvořák. Joachim freely gave recommendations for the work, many of which Dvořák incorporated. Dvořák destroyed the original version of the concerto after revising it in 1880. Despite

all of the revisions made at Joachim's request, it was curiously Czech violinist, František Ondříček who soloed with the Orchestra of the Czech National Theatre at the world premiere in Prague on October 14, 1883, not Joachim.

The concerto consists of three movements. The first movement, *Allegro ma non troppo*, opens with a strikingly dramatic fanfare, making way for the soloist's entrance. Emboldened by the grandiose introduction, the soloist passionately enters with double-stops before weaving through a series of arpeggios. Dvořák departs from the usual reprise ending by shortening the recapitulation into a bridge between the first and second movement.

## **Five Melodies for violin and piano, Op. 35bis      Sergei Prokofiev (1891-1953)**

### **I. Andante**

### **III. Animato ma non allegro**

### **V. Andante non troppo**

After fleeing from the Russian Revolution to the United States, Prokofiev composed five vocalises, later the *Five Melodies*, for the Ukrainian soprano Nina Koshetz in 1920, and tried to make a home for himself. During that time, he focused mostly on his opera, *The Love for Three Oranges*, which led him to California, where he composed the *Five Melodies*. Some of the songs were premiered in New York in 1921, the same year he premiered his opera with Koshetz. He later decided to recompose the five wordless songs into five melodies for violin and piano in 1925, adding various effects in violin technique, including pizzicato, double-stops, and harmonics. This version is the most popular among performances and recordings. The work premiered with violinist Pawel Kochanski, to whom Nos. 1, 3, and 4 are dedicated.

The first melody, *Andante*, creates a wistful and dreamy atmosphere. The violinist is muted to create an even more impressionistic tone. The third melody, *Animato ma non troppo*, begins with stormy, oscillating chords in the piano and a striking, hammered line in the violin before reaching an ethereal calm. Without warning, the storm returns, slightly calmer, but with an uncertain ending. The final melody, *Andante non troppo*, begins similarly to the first, with an ethereal and melancholy theme in the violin. This is contrasted by a spirited and playful episode featuring embellishments, ricochet, and double-stops. The main theme returns, but in a higher register with harmonics on the violin.

## Navarra for two violins and piano, Op. 33

**Pablo de Sarasate**  
(1844-1908)

Pablo de Sarasate was born in Pamplona, Spain in 1844. He was a child prodigy and became a premier violinist of the nineteenth century. His father, Don Miguel Sarasate, was also a violinist. The story goes that when Sarasate was five, he showed up his father by playing a difficult passage with ease. Sarasate, accompanied by his mother, moved to France when he was eleven, but tragically she died of a heart attack during the train ride to Paris. The French violinist Jean-Delphin Alard saw Sarasate's talent and took him under his wing. Sarasate studied at the Paris Conservatoire when he was twelve and won the Premier Prix du Conservatoire at seventeen. He made a living as a solo violinist, and his virtuosity and style inspired many composers, including Antonín Dvořák and Édouard Lalo, who dedicated works to him.

Sarasate's *Navarra* exemplifies his virtuosity as a violinist, featuring numerous technical difficulties for violin, while demanding equal skill and showmanship from both violinists. The pianist hammers a fortissimo chord, followed by the two violinists harmonizing in a mellifluous song. The duet breaks into a Spanish melody and rhythmic dance, which is the main theme. The violinists alternate between tutti sections and virtuosic displays of their individual skill, including a whirlwind of runs, trills and pizzicato. The music slows into a waltz before the soloists fly through arpeggios, harmonics, and bird-like trills towards a climactic ending.





# UNIVERSITY CHORUS

WON JOO AHN, CONDUCTOR

# COLLEGIATE CHORALE

KENT HATTEBERG, CONDUCTOR

AUSTIN ECHOLS, GRADUATE CONDUCTOR

STUDENT OF KENT HATTEBERG

IN PARTIAL FULFILLMENT OF THE MASTER OF MUSIC DEGREE

Sunday, April 11, 2021  
Virtual Concert  
5:30 p.m.

# PROGRAM

## UNIVERSITY CHORUS

Cantate Domino Vytautas Miškinis  
(b. 1954)

Sanctus (Missa Brevis in F) Giovanni Pierluigi da Palestrina  
(c. 1525 – 1594)

Plorate filii Israel (Jephte) Giacomo Carissimi  
(c. 1605 – 1674)

Early One Morning English Traditional  
arr. Ben Parry  
(b. 1965)

You Are the New Day John David  
(b. 1946)  
arr. Peter Knight  
(1917 – 1985)

Walk in the Kingdom Sally K. Albrecht  
(b. 1954)

Hallelujah, Amen (Judas Maccabaeus) George Frideric Handel  
(1685 – 1759)

Seungah Kwon, *piano*

Laudi alla Vergine Maria (Quattro Pezzi Sacri) Guiseppe Verdi  
(1813 – 1901)

Women's Chorus and Women of Collegiate Chorale

## COLLEGIATE CHORALE

Ach, arme Welt (Op. 110, Nr. 2)

Johannes Brahms  
(1833 – 1897)

!Canta!

Guido López Gavilán  
(b. 1944)

Gospodi, Gospodi Iisuse (Three Sacred Hymns) Alfred Schnittke  
(1934 – 1998)

Sanctus (Mass No. 2 in E minor, WAB 27)

Anton Bruckner  
(1824 – 1896)

Christopher Wolfzorn, Stephanie Hile, *oboe*

Rob Acosta, Aaron Seay, *clarinet*

Michael Coleman, Tarren Sexton, Bailey Hatzell, Ben Taylor, *horn*

Lane Myers, Gabriel Edwards, *trumpet*

Josh Lang, Sean Small, Carter Woosley, *trombone*

O Jesu Christ, mein's Lebens Licht  
BWV 118

Johann Sebastian Bach  
(1685 – 1750)

David Deacon, *piccolo trumpet*

Lane Myers, Gabriel Edwards, *trumpet*

Josh Lang, Sean Small, Carter Woosley, *trombone*

Iam te solum amo

Vaclovas Augustinas  
(b. 1959)

Prayer 4

Final Prayer

Sarah Byrd, Riley Ferretti, JT Roy, Troy Sleeman, *soloists*

and the swallow

Caroline Shaw  
(b. 1982)

Aftonen

Hugo Alfvén  
(1872 – 1960)

Nachtgesang im Walde

Franz Schubert  
(1797 – 1828)

with Singing Cardmen

Michael Coleman, Tarren Sexton, Bailey Hatzell, Ben Taylor, *horn*

Soneto de la Noche (Nocturnes)

Morten Lauridsen  
(b. 1943)

Va, pensiero (Nabucco)

Giuseppe Verdi  
(1813 – 1901)

Women's Chorus, Singing Cardsmen, University Chorus, and  
Collegiate Chorale  
Deborah Dierks, *piano*

## PROGRAM NOTES

**Cantate Domino**

**Vytautas Miškinis**  
(b. 1954)

Vytautas Miškinis was born in Vilnius, Lithuania while the country was part of the Soviet Union. His introduction to music came in 1961 when he joined the Ažuoliukas choir of men and boys in Vilnius. After completing studies at the Vilnius Conservatory in 1976, he was appointed conductor of the Kaunas State Choir. In 1979, Miškinis returned to Ažuoliukas, then as conductor. During the 1980s, Miškinis became involved with the national song festivals and major choral events in Lithuania and was named the chief conductor of the Lithuanian National Song Festival in 1990. He continues to lead choirs and festivals in Lithuania and is active as a jury member for international choral competitions. Mr. Miškinis has written at least five works commissioned by or dedicated to the choirs at the University of Louisville and their conductor, Dr. Kent Hatteberg.

*Cantate Domino*, with text from Psalms 96 and 98, opens with

a cheerful and simple melody in the alto part over a three-part accompaniment in the tenor and bass voices. Both the melody and accompaniment employ syncopated rhythms that are characteristic of popular music and frequently used by contemporary Baltic composers. The sopranos join the altos, doubling the melody an octave higher, before acting as an echo of the alto for the second statement of the theme. The middle section of the piece, marked *più lento e tranquillo* ("more slowly and tranquil"), serenely reflects the marvelous deeds of God. Miškinis uses modal mixture to create a sense of awe and wonder. The return of the opening material, first a half-step higher and then a whole-step higher yet, is followed by a brief coda on the text "et psalite cithara voce psalmi" and a concluding fanfare setting of "cantate Dominum, canticum novum."

Cantate Domino canticum novum,  
cantate et benedicite nomini ejus:  
Quia mirabilia fecit.  
Cantate et exsultate et psallite.  
Psallite in cithara et voce psalmi.

Sing to the Lord a new song  
Sing and bless his name  
for he has done marvelous things.  
Make melody and rejoice and sing.  
Sing with lyre and the voice of a psalm.

## Sanctus (Missa Brevis in F)

**Giovanni Pierluigi da Palestrina**  
(c. 1525 – 1594)

Italian composer Giovanni Pierluigi da Palestrina rightfully stands out among the polyphonists of the sixteenth century. Enormously prolific, Palestrina's output includes at least 104 masses and more than 300 motets. His most famous Mass, the *Missa Papae Marcelli*, was written during his service to the Cappella Sistina which began in 1555. Pope Marcellus II had decreed that the music for Holy Week should be reflective of the church season and the words clearly understood by the listener. Palestrina's resulting Mass is a perfect blend of balanced polyphony and textual clarity.

The *Missa Brevis in F* was first published in 1570 in Palestrina's Third Book of Masses. The meaning of the title ('short Mass') is something of a mystery given its substantial length and inclusion of all parts of the Mass Ordinary. Palestrina uses four voice textures throughout most of the work and achieves cohesion from the recurring motif of a falling third followed by a step upwards. The *Sanctus* begins imitatively with that motif in all parts followed by descending, melismatic cascades that seem to portray the very holiness of God beaming down from heaven. The theme from the *Sanctus* was later used by the Austrian composer Anton Bruckner as the basis for the *Sanctus* in his monumental *Mass No. 2 in E minor* (1866).

Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth.  
Pleni sunt cæli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

Holy, Holy, Holy  
Lord God of hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.  
Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.

## Plorate filii Israel (Jephte)

**Giacomo Carissimi**  
**(c. 1605 – 1674)**

Giacomo Carissimi was likely born near Rome in 1604 or 1605 and was the youngest of six children. Little is known of his early life and musical training. His earliest posts were as a singer or organist in various parish churches before appointments as maestro di cappella at the Cathedral of San Rufino and the church of Sant'Apollinare in Rome. His works list includes many masses, motets, and cantatas, but his most significant achievement was developing and defining the genre of the oratorio.

Carissimi's oratorio, *Jephte*, is a prime example of its genre in its use of soloists, choir, and accompaniment to dramatize a biblical story. The story of Jephte, found in the book of Judges, recounts the ruler's actions in the Israelites' defeat of the Ammonites. In exchange for that victory, Jephte vowed to God to sacrifice the first thing that exited his home upon his return. When that turned out to be his daughter, Jephte immediately regretted the vow. As is typical of many historical depictions of women, the daughter is not named. This chorus, *Plorate filii Israel*, is the final portion of Carissimi's oratorio and recounts the daughters of Israel mourning the loss of Jephte's daughter. Carissimi's imitative setting of "in carmine doloris lamentamini" weeps with injustice and woe.

Plorate filii Israel,  
plorate omnes virgines,  
et filiam Jephte unigenitam  
in carmine doloris lamentamini.

Weep, you children of Israel,  
weep, all you virgins,  
and for Jephte's only daughter,  
lament with songs of anguish.

## Early One Morning

**English Traditional**  
**arr. Ben Parry**  
**(b. 1965)**

English conductor and composer Ben Parry was born in Ipswich, Suffolk, where his father was an organist and music teacher. Parry studied at St. Catharine's College of the University of Cambridge,

where he was a choral scholar, and later sang in the King's College Choir. He is currently the co-director of London Voices, Assistant Director of Music at King's College, Cambridge, and the Artistic Director of the National Youth Choirs of Great Britain.

*Early One Morning* is an English folksong with lyrics published as early as 1787. Though variants of the text exist, the theme of distress over lost love is constant. Parry's arrangement utilizes cascading lines, changes of key and texture, and the sharing of the melody among various parts to bring simple freshness to each verse of the traditional tune.

Early one morning, just as the sun was rising,  
I heard a maid singing in the valley below:  
"Oh don't deceive me, Oh do not leave me!  
How could you use a poor maiden so?"

"Oh gay is the garland, and fresh are the roses  
I've culled from the garden to bind on thy brow.  
Oh don't deceive me, oh do not leave me!  
How could you use a poor maiden so?"

Remember the vows that you made to your Mary,  
Remember the bow'r where you vowed to be true;  
"Oh don't deceive me, oh do not leave me!  
How could you use a poor maiden so?"

Thus sung the poor maiden, her sorrow bewailing,  
thus sung the poor maiden in the valley below.  
"Oh don't deceive me, oh do not leave me!  
How could you use a poor maiden so?"

## **You Are the New Day**

**John David**  
(b. 1946)  
**arr. Peter Knight**  
(1917 - 1985)

Bassist and songwriter John David was born in Cardiff, South Wales and began his musical career playing drums in his father's band. Other early successes include his collaborations with Dave Edmunds. In the 1970s, David formed his own group, Airwaves. *New Day*, an album and single of the same name were released by the group in 1978. The choral arrangement by Peter Knight was later released by the King's Singers and became extraordinarily popular in the United States. Knight was an English music arranger, conductor, and composer from Exmouth, Devon. Knight worked primarily in television and film as well as with pop acts such as The Carpenters in addition to arranging for the King's Singers. Following his death, Yorkshire television introduced the Peter Knight Award for excellence in musical arranging.

I will love you more than me  
and more than yesterday  
If you can but prove to me  
you are the new day

Send the sun in time for dawn  
Let the birds all hail the morning  
Love of life will urge me say  
you are the new day

When I lay me down at night  
knowing we must pay  
Thoughts occur that this night might  
stay yesterday

Thoughts that we as humans small  
could slow worlds and end it all  
lie around me where they fall  
before the new day

One more day when time is running out  
for everyone  
Like a breath I knew would come I reach for  
the new day

Hope is my philosophy  
Just needs days in which to be  
Love of life means hope for me  
borne on a new day

## **Walk in the Kingdom**

**Sally K. Albrecht  
(b. 1954)**

Sally K. Albrecht is presently the Director of School Choral publications for Alfred Publisher. She is a choral conductor, composer, and clinician, especially known for her numerous choral works for youth choir. A native of Cleveland, Ohio, Sally received a B.A. degree from Rollins College with a double major in Music Theater. Also, she earned both an M.A. in Drama and an M.M. in Accompanying from the University of Miami. One of her great honors was the selection of her composition *We are the Children* to open the 1994 MENC "World's Largest Concert," involving more than eight million singers. She has served as the school choral editor at Shawnee Press, and taught in the Music Departments at Oakland University and Jersey City State College. Albrecht has worked with literally thousands of teachers and students through clinics, conventions and workshops in 40 states, Canada, Singapore and Australia.

- Sally K. Albrecht



*Walk in the Kingdom*, for a cappella chorus, opens with a hopeful and energetic statement from the basses, who carry the main melody throughout the piece, with the upper parts (soprano, alto and tenor) adding rhythmic vitality. The familiar spiritual *Live-a Humble* is featured in the middle of the piece.

I'm gonna walk, walk, walk in the kingdom, Lord.  
If the devil will just get out of my way, I'll be seein' you on that judgment day.  
I'm gonna sing, sing, sing in the kingdom, Lord.  
When I see the gates are open wide, I'm gonna lay my burdens on the other side.

I'm singin' glory and honor. (Praise King Jesus, Praise the Lord!)  
Oh, I've never been to heaven, but I've been told that the streets up there are paved with gold.  
When I see that rainbow shinin' through, then I know that I'll be comin' home to you.

I'm gonna shout, shout, shout in the kingdom, Lord.  
When I see the stars begin to fall, then I know that I will have it all.

I'm shoutin' glory and honor. (Praise King Jesus, Praise the Lord!)

In the kingdom, walk in the kingdom.  
In the kingdom, sing in the kingdom.  
In the kingdom, shout in the kingdom. Oh, Lord.  
Walk in the kingdom!

## **Hallelujah, Amen (Judas Maccabaeus)      George Frideric Handel (1685 – 1759)**

Handel was a German born composer, although he moved to England as a young man and became a British citizen in 1727. He had a career as a British composer and worked at the British court. He mainly composed concerti grossi, chamber works, operas, oratorios, and anthems. Among his masterworks are the *Water Music*, the oratorio *Messiah*, and the Coronation anthem *Zadok the Priest*, which has been performed at every coronation in Britain since its first use in 1727 for the coronation of King George II.

*Hallelujah, Amen* is the final chorus from his oratorio *Judas Maccabaeus*. This oratorio was composed in 1746, five years after the composition of *Messiah*. Its premiere at Covent Garden in 1747 was well received. *Hallelujah, Amen* is a triumphant four-part chorus set in the key of D major. The opening theme stated by the basses is a firm and joyful praise which is imitated by the other voice parts. This polyphonic proclamation leads into the homophonic setting of "Rejoice, O Judah," which is jubilant yet regal, revealing the excitement in celebrating their victory.

Hallelujah! Amen.  
Rejoice, O Judah, and, in songs divine,  
With cherubim and seraphim harmonious join!

## **Laudi alla Vergine Maria (Quattro Pezzi Sacri)      Giuseppe Verdi (1813 – 1901)**

Verdi's *Quattro pezzi sacri* is a set of four sacred pieces with varying instrumental forces that were composed in the last fifteen years of his life. These independently-conceived works were published together in 1898. Two of the works are for chorus and large orchestra, while the other two are for a cappella chorus. Three of the works are in Latin, while *Laudi alla Vergine Maria* is in Italian. *Laudi* was the first piece to be written, composed between 1886 and 1888 during the time when Verdi was working on his opera *Otello*. It is based on a prayer from Canto XXXIII of Dante's *Paradiso*, the final part of *Divina Commedia* ("The Divine Comedy"). It is through-composed, with each stanza introduced by a new motif. Written for unaccompanied treble voices, *Laudi alla Vergine Maria* recalls the counterpoint of Italian Renaissance music, and Verdi creates his own polyphonic lyricism with his romantic compositional language. His exquisite technique for using texture and harmony beautifully portrays the power, tenderness, and serenity of Mary, Mother of Jesus and Queen of Heaven.

Vergine madre, figlia del tuo figlio,  
Umile ed alta più che creatura,  
Termine fisso d'eterno consiglio.

Virgin mother, daughter of your son,  
meek and exalted more than any creature,  
fixed end of the eternal design.

Tu se' colei che l'umana natura  
Nobitasti sì, che'l suo Fattore  
Non disdegnò di farsi sua fattura.

You are she who so ennobled human nature  
that the Maker did not disdain to make Himself  
of that same making.

Nel ventre tuo si raccese l'amore,  
Per lo cui caldo nell'eterna pace  
Così è germinato questo fiore.

In your womb burned anew that love  
by whose warmth in the eternal peace  
this flower has grown to fullness.

Qui se' a noi meridiana face  
Di caritate, e giusto, in tr' i mortali  
Se' di speranza fontana vivace.

Here you are to us a midday light  
of charity, and down below, amongst mortals,  
you are a living fountain of hope.

Donna, se' tanto grande, e tanto vali,  
Che qual vuol grazia ed a te non ricorre  
Sua disianza vuol volar senz'ali.

Lady, you are so great and such is your power  
that whosoever desires grace and does not come to you  
would have his desire fly without wings.

La tua benignità non pur soccorre  
A chi dimanda, ma molte fiate  
Liberamente al dimandar precorre.

Your loving goodness not only sustains  
whomsoever asks, but often spontaneously  
is granted before the prayer is made.

In te misericordia, in te pietate,  
In te magnificenze, in te s'aduna  
Quantunque in creatura è di bontate.

Ave. Ave.

In you mercy, in you pity,  
in you generosity, in you is gathered  
whatever good there is in any creature.

Hail. Hail.

## Ach, arme Welt (Op. 110, Nr. 2)

**Johannes Brahms**  
(1833 – 1897)

*Ach, arme Welt* was composed in 1889 as the second of three motets Brahms included in his Opus 110. In contrast to the other motets, which he set for double choir, *Ach, arme Welt* is written for a single SATB choir. Composed late in his career, the motet is in the style of homophonic hymns from the German Protestant tradition. The Lutheran chorale *Es ist genug* is considered the inspiration for the work, as Brahms borrowed heavily from the melody.

The motet's title, roughly translated as "O Cruel World", is of a personal nature to the composer. The text describes a wretched, sorrowful man, deceived by the false riches of the world, facing death, all the while seeking comfort and salvation in God. Brahms sets the piece in F minor within a simple AAB structure. Verses one and two discuss the negative state of the world, while verse three appeals to a higher power for a sense of peace.

Ach, arme Welt, du trügest mich,  
Ja, das bekenn' ich eigentlich,  
Und kann dich doch nicht meiden.

Du falsche Welt, du bist nicht wahr,  
dein Schein vergeht, das weiß ich zwar,  
mit Weh und großem Leiden.

Dein Ehr', dein Gut, du arme Welt,  
im Tod, in rechten Nöten fehlt,  
Dein Schatz ist eitel falsches Geld,  
Dess hilf mir, Herr, zum Frieden.

Ah, wretched world, you deceive me,  
yes, that I freely admit,  
and yet I cannot avoid you.

You false world, you are not true;  
your luster fades, that I certainly know,  
in woe and great sorrow.

Your glory, your goodness, you wretched world,  
in death and real misery vanish;  
your treasure is nothing but false money.  
Help me, Lord, to find peace.

## !Canta!

**Guido López Gavilán**  
(b. 1944)

Cuban composer Guido López-Gavilán was born in the city of Matanzas. His mother taught him how to play piano and his father showed him his first guitar chords. He studied violin and choral conducting at the Havana Conservatory and orchestral conducting at the Tchaikovsky Conservatory in Moscow. His career includes numerous conducting appearances with orchestras in Cuba and abroad. He is a relentless promoter of Cuban culture, and has been

instrumental in the development of Cuban symphonic and orchestral music. He has been a leader in the development of the Cuban Youth Orchestra Movement by founding and conducting symphony and chamber orchestras. He has received several awards in composition competitions held in Cuba.

*!Canta!* is a highly rhythmic choral showpiece. Following the opening fanfare, the basses and altos begin a rhythmic ostinato, joined by the tenors with a contrasting motif, and then the sopranos introduce a more lyrical statement. The music builds until the voices come together with energized shouts of *!Canta!* A brief spoken interchange between the men and women is followed by a rhythmic pattern in a tone cluster of treble voices, with the words “Canta pá que goces.” The men join in again, with a contrasting line based on the first rhythmic ostinato, and *!Canta!* builds to an exhilarating climax in D major.

Canta, pero canta,  
pero cántalo muchacha.  
Canta, pero canta,  
pero cántalo muchacho.  
Canta que el que no canta no goza.  
Canta pá que goces.  
Canta, que el que no canta no goza.  
Si, pá que tu goces canta y goza!

Sing, just sing,  
just sing it girl.  
Sing, just sing,  
just sing it boy.  
Sing, for who doesn't sing is never happy.  
Sing so you can be happy.  
Sing, for who doesn't sing is never happy.  
Yes, so you can be happy, sing and be happy!

## **Gospodi, Gospodi Iisuse (Three Sacred Hymns) Alfred Schnittke (1934 – 1998)**

Russian-German composer Alfred Schnittke was born in Engels in the Volga-German Republic of the Soviet Union, which today is in central Russia between Kazakhstan and the Ukraine. His father, of Jewish heritage, was born in Frankfurt and moved to the Soviet Union in 1926, while his mother was Volga-German. Schnittke began his music studies in Vienna and later studied in the Choirmasters' Program at the October Revolution Music College from 1949-1953. His education continued at the Moscow Conservatory from 1953-1961 before a decade long appointment teaching instrumentation at the Conservatory and earning supplemental income by writing film scores. Schnittke's polystylism is evident throughout his choral works. In his oratorio, *Nagasaki*, Schnittke employed atonality to represent the horrors of the atomic bomb, and his expansive *Choral Concerto* carried on the tradition of the eighteenth-century, liturgical composers of Russia.

The *Three Sacred Hymns* were composed in 1983 at the request of the Russian conductor, Valery Polyansky, who had requested an a cappella work for his choir. The triptych came just a year after Schnittke was

baptized into the Roman Catholic Church. Schnittke evidently woke in the night and completed the set before delivering the manuscript to Polyansky the very next day. The second piece in the set, *Gospodi Iisuse*, sets the text from the Gospel of Luke 18:13. The movement is a brief yet urgent plea for mercy in the form of a single crescendo from piano to fortissimo. For much of the piece, the altos are divided and stationary on G and C of the treble clef as the soprano lines move freely both above and below them. This double halo effect is maintained even as the choir cadences in E-flat major and creates an otherworldliness evocative of the overtones of a bell. The *Three Sacred Hymns* were only published posthumously.

Gospodi, Iisuse Khriste,  
Syn'e Bozhij,  
pomiluj m'a gr'eshnogo.

Lord, Jesus Christ,  
Son of God,  
Have mercy on me, a sinner.

### **Sanctus (Mass No. 2 in E minor, WAB 27)**

**Anton Bruckner  
(1824 – 1896)**

Anton Bruckner, born in Ansfelden, Austria, was a noted organist, music theorist, and composer. During much of his lifetime, Bruckner was famous mainly for his virtuosic command of the pipe organ. It was later in life that he achieved prominence as a composer. Today, Bruckner is largely remembered for his symphonies and sacred choral works.

Bruckner's *Mass No. 2 in E minor* was commissioned by Bishop Franz Joseph Rudigier in the summer of 1866 to commemorate the anticipated completion of the Cathedral of the Immaculate Conception in Linz. Though Bruckner completed the Mass by November of that year, it would not be premiered until September 13, 1869. Bruckner made several notable revisions to the Mass in 1876 and 1882. The version published in July 1882 is generally preferred today and was premiered in the presence of the composer on October 5, 1882. Of the three Mass settings Bruckner completed in Linz, the *Mass in E minor* stands out for a number of reasons. The Masses in D minor and F minor are composed in a primarily symphonic style, yet the *Mass in E minor* blends the Renaissance polyphonic style of Palestrina with a rather unusual use of instruments. Throughout much of the Mass, the fifteen wind instruments are used to punctuate and reinforce statements of the eight-voice choir. The *Sanctus* movement does not introduce instruments until the midpoint of the movement. Based on the same motif as the *Sanctus* from Palestrina's *Missa Brevis*, Bruckner begins with a rather simple four-voice texture. The

addition of voices, upward expansion of range, and soaring melodic lines combine to great effect in achieving Bruckner's intent of a steady and measured increase in sound leading to the dramatic entrance of the brass, marked fortississimo. That entrance of the brass seems to permit the choir to finally move on from repeated statements of "Sanctus" and finish that section of the Mass text. Bruckner maintains the extreme ranges and dynamics to full effect in representing the glory of the remaining text.

Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

Holy, Holy, Holy  
Lord God of hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.  
Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.

## **O Jesu Christ, mein's Lebens Licht BWV 118**

**Johann Sebastian Bach  
(1685 – 1750)**

Johann Sebastian Bach was born in Eisenach, Germany, into a family already counting composers among their ranks. Of the numerous musicians that came before and after in the Bach family, Johann Sebastian is unquestionably the most remembered and revered. For much of the eighteenth century, Bach's reputation was anchored to his virtuosic skill as a keyboard player and improviser. The nineteenth century saw a revival of interest in J. S. Bach's music that was fostered by Felix Mendelssohn's famous 1829 performance of the *St. Matthew Passion*. Even then, it was not until 1859 that the monumental *Mass in B minor* was performed in its entirety. Bach is remembered today as one of the great masters of counterpoint and one of history's greatest composers.

*O Jesu Christ, mein's Lebens Licht* is a funeral composition that survives in two versions. The first, dating from 1736 or 1737, includes only brass instruments in the accompaniment. In the later version (1746/47), Bach replaced the brass instruments with strings and specified the use of three oboes and bassoon. Both versions require the use of two "Litui," a term that is not found in any of Bach's other music and is presumed to refer to a horn pitched in a high B-flat. It is reasonable to infer from the two instrumentations that the composition may have first been used as part of a funeral procession or graveside service and then later revised with a different instrumentation for use within a church. For this performance, the earlier version will be used with trumpets on the Litui and cornetto parts.

O Jesu Christ, mein's Lebens Licht,  
mein Hort, mein Trost, mein' Zuversicht,  
auf Erden bin ich nur ein Gast,  
und drückt mich sehr der Sünden Last.

Jesus Christ, light of my life,  
my refuge, my comfort, my confidence!  
on earth I am only a guest,  
and the burden of sin presses down heavily upon me.

## **lam te solum amo**

**Vaclovas Augustinas**  
**(b. 1959)**

### **Prayer 4** **Final Prayer**

Lithuanian conductor and composer Vaclovas Augustinas appears regularly around the world as a jurist or presenter for choral competitions and conferences. A two-time graduate of the Lithuanian Academy of Music, Augustinas received a diploma in Choral Conducting in 1981 and in Composition in 1992. Augustinas' musical endeavors also include writing and performing with the rock group Antis, which reunited in 2007. Mr. Augustinas taught at the Ažuoliukas music school from 1980 to 1992, before being appointed director of the Vilnius municipal choir, Jauna Muzika. Jauna Muzika released an album of Augustinas' music in 2018 under his direction.

*lam te solum amo* is a multi-movement work based on the Soliloquia of St. Augustine of Hippo (345-430). An Introductory prayer, in English, is sung by tenor and bass voices and is reminiscent of Gregorian Chant. Prayers one through three vary in style to depict the changing content of St. Augustine's texts. *Prayer four*, from which the title of the whole work is taken, begins with slowly blossoming statements by the choir contrasted with lively interjections by a semi-chorus. At the text "Expele a me insaniam" ("Drive delusion from me"), the character of the music changes dramatically. This profound expression of faith is matched with grand rhythmic stability and harmonic rebirth. The tenors and second altos present a steadfast statement of the main theme as a tenor soloist physically moves away from the choir. Afterwards the music moves inward for a final petition. The final prayer begins with the tenor soloist chanting another writing of St. Augustine. The choir returns to the theme in two unison statements before returning to the material from the Introductory prayer, this time is four-voice harmony. A second, treble soloist joins the tenor to complete the final lines of St. Augustine's Latin text layered beautifully atop the choir's reprise.

#### Prayer 4

Iam te solum amo, te solum sequor,  
Te solum quero; tibi soli servire paratus sum,  
quia tu solus iuste dominaris.  
Expelle a me insaniam,  
ut recognoscam te.  
O admiranda et singularis bonitas tua!  
Auge in me fidem, auge spem, auge caritatem.

Henceforth Thee alone do I love, Thee alone I follow,  
Thee alone I seek, Thee alone am I prepared to serve,  
for Thou alone are Lord by a just title, of thy dominion  
do I desire to be.  
Drive delusion from me,  
that I may recognize Thee.  
O goodness of Thine, singular and most to be admired!  
Augment in me faith, hope, and charity.

#### Final Prayer

Deus, cuius legibus rotantur poli,  
cursus suos sidera peragunt,  
sol exercet diem,  
luna temperat noctem  
omnisque mundus per dies  
vicissitudine lucis et noctis,  
per menses incrementis  
decrementisque lunaribus,  
per annos veris aestatis autumnii  
et hiemis successionibus  
per lustra perfectione cursus solaris,  
per magnos orbis recursum in ortus suos  
siderum magnam rerum constantiam,  
quantum sensibilis materia patitur, temporum  
ordinibus replicationisbusque custodit.

God, by whose laws the poles revolve,  
the stars fulfill their courses,  
the sun vivifies the day,  
the moon tempers the night:  
and all the framework of the things,  
day after day by vicissitude of light and gloom,  
month after month by waxings  
and wanings of the moon,  
year after year by orderly successions of spring  
and summer and fall and winter,  
cycle after cycle by accomplished concurrences of  
the solar course,  
and through the mighty orbs of time,  
folding and refolding upon themselves, as the stars still  
recur to their first conjunctions,  
maintains, so far as this merely visible matter allows,  
the mighty constancy of things.

Oh, my God, thanks be to Thee for Thy gifts,  
but do Thou preserve them to me,  
for so wilt Thou preserve me,  
and those things shall be enlarged and perfected  
which Thou hast given me,  
and I myself shall be with Thee,  
since even to be Thou hast given me.

## and the swallow

**Caroline Shaw**  
**(b. 1982)**

Caroline Shaw is a New York-based musician—vocalist, violinist, composer, and producer—who performs in solo and collaborative projects. In 2013, she became the youngest recipient of the Pulitzer Prize for Music in history for *Partita for 8 Voices*, written for the Grammy-winning vocal ensemble Roomful of Teeth, of which she is a member. Shaw studied at Rice, Yale, and Princeton, currently teaches at NYU, and is a Creative Associate at the Julliard School.

Shaw's setting of Psalm 84, *and the swallow*, was written in 2017 for The Psalms Experience, a festival hosted by New York's Lincoln Center and that presented performances of all 150 Psalms by 150 different composers. *and the swallow* was premiered by The Netherlands Chamber Choir on November 11, 2017 at Union Theological Seminary. Shaw explained in an interview with NPR that she was mindful of the unrest in Syria at the time she was composing this piece. "The second verse is: 'The sparrow found a house and the swallow her nest,



where she may place her young,' which is just a beautiful image of a bird trying to keep her children safe... People trying to keep their family safe." Throughout Shaw's setting of the Psalm, many passages with direct references to "God" or "Lord" are replaced by vocalises evocative of bird song and performed by humming or singing on a neutral syllable.

how beloved is your dwelling place, o lord of hosts  
my soul yearns  
faints  
my heart and my flesh cry out  
the sparrow found a house,  
and the swallow her nest,  
where she may raise her young  
they pass through the valley of bakka  
the make it a place of springs  
the autumn rains also cover it with pools

## Aftonen

**Hugo Alfvén**  
**(1872 – 1960)**

Hugo Alfvén was a Swedish conductor, composer, violinist, and painter who was born in Stockholm and educated at the Swedish Royal College of Music from 1887 to 1891. Alfvén was a leading voice in Swedish music for the first half of the twentieth century. He served as professor of composition at the Royal Conservatory, Stockholm, music director of the University of Uppsala, and director of the male voice choir, Orphei Drängar. His compositions, highly influenced by Strauss and the late-Romantic style, are often programmatic and evocative of the Swedish landscape. In addition to a number of choral pieces, his output includes five symphonies, and three orchestral "Swedish Rhapsodies."

*Aftonen* ("Evening"), with poetry by Herman Säterberg, was composed in 1942 and serenely depicts the echo of distant horns through the stillness of the Swedish forests as the last glow of the sun sets beyond the sea. Alfvén employs humming by the choir to evoke the sound of the traditional horns.

Skogen står tyst, himlen är klar.  
Hör huru tjugande valhornet lullar.  
Kvällssolns bloss sig stilla sänker  
ner uti den lugna, klara våg.  
Ibland dälдер, gröna kullar  
eko kring nejden far...

The forest is silent, the sky is clear.  
Listen, how appealing is the echo of the horn.  
The evening sun peacefully dips  
into the calm, clear waves.  
Amongst the valleys, the echo of green hills  
descends on the meadows.

Franz Schubert, born in Vienna, Austria, was a major figure in nineteenth-century orchestral, chamber, and piano music, but his greatest achievements were in the areas of choral music and the German lied. His sensitivity to and expressiveness of the German vernacular is unparalleled. Schubert is remembered for the richness of his harmonic language, the cleverness of his accompaniments, and the creativity he brought to vocal and choral settings.

*Nachtgesang im Walde* ("Night Song in the Forest") was written for a benefit performance hosted by the Lewy Brothers, E. C. and J. R., who were early virtuosi of the valved horn. Schubert masterfully sets the poetry of Johann Seidl in two major sections. The first portion of the piece is a rich serenade to the beauty of evening dominated by lush textures and full use of the ranges of male voices and horns. In the second section, driving rhythm and virile exclamations provide all the lusty abandon of an eventime hunt.

Sei uns stets begrüßt; o Nacht!  
Aber doppelt hier in Wald,  
Wo dein Aug' verstohlner lacht,  
Wo dein Fußtritt leiser hallt!

We always welcome you, O night!  
but doubly so here in the forest,  
where your eye laughs more furtively,  
where your footsteps echo more quietly.

Auf der Zweige Laubpokale  
Gießest du dein Silber aus,  
Hängst den Mond mit seinem Strahle  
Uns als Lamp' in's Blätterhaus.

On the branches' leafy goblets  
you pour out your silver;  
you hang out the moon and it's beams  
as a lamp for us in this house of leaves.

Säuselnde Lüftchen sind deine Reden,  
Spinnende Strahlen sind deine Fäden;  
Was nur dein Mund beschwichtigend traf,  
Senket das Aug' und sinket in Schlaf.

Rustling breezes are your words;  
spinning rays are your threads.  
Whatever your mouth has soothingly touched,  
lowers its eyelids and sinks into sleep.

Und doch-es ist zum Schlafen zu schön:  
Drum auf! und weckt mit Hörnergetön,  
Mit hellerer Klänge Wellenschlag,  
Was frühbetäubt im Schlummer lag.

And yet-it's too beautiful for sleeping:  
So, arise! and, with the sound oft he horns,  
with crashing waves of brighter sounds,  
wake those who early lay in torpid slumber.

Auf! Auf!  
Es regt in den Lauben  
Des Waldes sich schon,  
Die Vöglein, sie glauben,  
Die Nacht sei entflohn,  
Die wandernden Rehe  
Verlieren sich zag,  
Sie wännen, es gehe  
Schon bald an den Tag.

Arise! Arise!  
The forest foliage  
is already astir;  
the little birds think  
the night has fled,  
and the wandering deer  
disperse timidly;  
they think the day  
will soon begin.

Die Wipfel des Waldes  
Erbrausen mit Macht;  
Vom Quell her erschallt es,  
Als wär' er erwacht!

The forest treetops  
begin shaking mightily;  
the spring sounds  
as if the forest has awakened!

Und rufen wir im Sange:  
"Die Nacht ist im Walde daheim,"  
So ruft auch Echo lange;  
"Sie ist im Wald daheim-daheim!"

D'rum sei uns doppelt hier in Wald  
Gegrüßt, O holde Nacht!  
Wo alles, was sich dich schön uns malt,  
Uns noch weit schöner lacht!

And we call out in song:  
"Night is at home in the forest!"  
Then Echo calls out again and again:  
"It is at home in the forest-at home!"

So be twice as welcome here in the forest,  
O sweet, sweet night,  
where everything that makes you beautiful  
becomes, for us, even more beautiful!

## Soneto de la Noche (Nocturnes)

**Morten Lauridsen**  
**(b. 1943)**

Morten Lauridsen is an American composer from the Pacific Northwest. As a young man, Lauridsen was a Forest Service firefighter and lookout stationed on a remote tower near Mount St. Helens. Following his musical studies at the University of Southern California, Lauridsen joined the faculty at USC and is now Distinguished Professor Emeritus of Composition. Additionally, Lauridsen was Composer-in-Residence for the Los Angeles Master Chorale from 1994 to 2001. In 2006, he was named an "American Choral Master" by the National Endowment for the Arts. In 2007, Lauridsen was presented with the National Medal of Arts by President George W. Bush at the White House.

Lauridsen's choral works are mainly diatonic yet have an unmistakable harmonic and lyric quality. *Nocturnes*, originally a choral cycle in three movements, was composed in 2005 for the American Choral Directors Association's Raymond W. Brock Memorial Choral Commission. In 2008, Lauridsen added an epilogue to the triptych, *Voici le soir*. While the first and third pieces in Lauridsen's *Nocturnes* are accompanied by piano, the overwhelming intimacy of Pablo Neruda's text for *Soneto de la Noche* ("Sonnet of the Night") is enhanced by an a cappella scoring. Following a tender and reflective opening, the music appropriately comes alive for the third portion of Neruda's text, with changing tempo, upward harmonic modulation, and by Lauridsen's signature use of pointed melisma on the word "florida" ("flowering"). The final measures are peacefully suspended atop a low F-sharp pedal tone in the bass which, according to Lauridsen, is representative of one member of the couple "saying 'I'm your foundation, and I'm waiting for you.'" The piece ends with two, nearly timeless statements of "te espero."

Cuando yo muero quiero tus manos en mis ojos:  
quiero la luz y el trigo de tus manos amadas  
pasar una vez más sobre mí su frescura:  
sentir la suavidad que cambió mi destino.

When I die, I want your hands upon my eyes:  
I want the light and the wheat of your beloved hands  
to pass their freshness over me one more time:  
I want to feel the gentleness that changed my destiny.

Quiero que vivas mientras yo, dormido, te espero,  
quiero que tus oídos sigan oyendo el viento,  
que huelas el aroma del mar que amamos juntos  
y que sigas pisando la arena que pisamos.

Quiero que lo que amo siga vivo  
y a ti te amé y canté sobre todas las cosas,  
por eso sigue tú floreciendo, florida,

para que alcances todo lo que mi amor te ordena,  
para que se pasee mi sombra por tu pelo,  
para que así conozcan la razón de mi canto.

I want you to live while I wait for you, asleep,  
I want your ears to still hear the wind,  
I want you to smell the scent of the sea we both loved,  
and to continue walking on the sand we walked on.

I want all that I love to keep on living,  
and you whom I loved and sang above all things  
to keep flowering into full bloom,

so that you can touch all that my love provides you,  
so that my shadow may pass over your hair,  
so that all may know the reason for my song.

## Va, pensiero (Nabucco)

**Giuseppe Verdi**  
(1813 – 1901)

Giuseppe Verdi is widely considered the greatest composer of Italian opera. Born to a modest provincial family near Busseto, his early musical instruction was funded by a local patron. Yet his natural inclination towards music was evident from a very early age. Young Giuseppe sang in the local parish choir, served as an altar boy, and studied organ. After the death of his organ teacher, Verdi took over as the full-time, paid organist at the local church when he was just eight years old. Following his early education, Verdi moved to Milan and unsuccessfully applied to study at the Conservatory there. It was in Milan, at the famed La Scala, that Verdi followed in the footsteps of Bellini, Donizetti, and Rossini and began his life-long association with opera. In 1839, the La Scala impresario, Bartolomeo Merelli, produced Verdi's *Oberto* and subsequently contracted Verdi for three more operas.

*Nabucco* premiered just two years later and secured Verdi's position as a major composer. The opera tells the story of the Israelites' captivity in Babylon after the destruction of the first temple in 563 BCE. Also known as the "Chorus of the Hebrew Slaves," *Va, pensiero*, is a moving remembrance of lost homeland. The chorus has achieved mythical status in Italy and was even suggested as a replacement for Italy's national anthem. Verdi's music became such a central part of Italy's national identity that, following Verdi's death, thousands of mourners attended the procession of his remains through the streets of Milan accompanied by eruptions of the legendary chorus from *Nabucco*.

Va, pensiero, sull'ali dorate;  
va, ti posa sui clivi, sui colli,  
ove olezzano tepide e molli  
l'aure dolci del suolo natal!

Fly, my thoughts, on wings of gold;  
go settle upon the slopes and the hills,  
where, soft and mild, the sweet airs  
of my native land smell fragrant!

Del Giordano le rive saluta,  
di Sionne le torri atterrate.  
O, mia patria, sì bella e perduta!  
O, membranza, sì cara e fata!

Arpa d'or dei fatidici vati,  
perché muta dal salice pendì?  
Le memorie nel petto raccendi,  
ci favella del tempo che fu!

O simile di Sòlima ai fati  
traggi un suono di crudo lamento,  
o t'ispiri il Signore un concento  
che ne infonda al patire virtù!

Greet the banks of the Jordan  
and Zion's toppled towers.  
Oh, my homeland, so lovely and so lost!  
Oh memory, so dear and so dead!

Golden harps of the prophets of old,  
why do you now hang silent upon the willow?  
Rekindle the memories in our hearts,  
and speak of times gone by!

Mindful of the fate of Solomon's temple,  
Let me cry out with sad lamentation,  
or else may the Lord strengthen me  
to bear these sufferings!

# UNIVERSITY CHORUS

Won Joo Ahn, Conductor  
Austin Echols, Graduate Conductor

## SOPRANO I

FAITH APPLEBY  
SOPHIE BROADWATER  
LANA FINLEY  
MYUNG GREENWALT  
KATE KINCAID  
SYLVIA SANTOSO  
ELISE SCULLIN  
KYRSTIN TILLMAN

## SOPRANO 2

HANNAH BROOMHALL  
GRAYSON BROWN  
REBEKAH CANARY  
SYDNEY DUNIGAN  
ANNIE DYE  
EMILY GRACE GUDGEL  
BROOKLYN IVEY  
AVALON McAFFREY  
KAITLYN MILLER  
EMILY MINNIS  
ISABELLE OSBORNE  
KIKI PASTOR-RICHARD  
ASIA VINCENT

## ALTO I

OLIVIA BICKFORD  
RACHEL FORD  
EVA KATE HOWELL  
CATHERINE JOHNSON  
ABBY LAUGHLIN  
KENNEDY MCCOLLAM  
LILY PAFF  
EMILY WETHINGTON

## ALTO 2

YOUNGEUN KIM\*  
SARAH MARTEL  
KYLIE MCGUFFEY  
HOPE PATRICK  
RAY WITTMAN

## TENOR 1

WILLIAM CARNAL  
ANDREW RAMSEY  
BRANDON SOMMERVILLE

## TENOR 2

KRISTOFER ANDERSON\*  
KEVIN PARR  
SHAUN SANDERS

## BASS 1

JEREMIAH BROWN  
BRYCE FOWLER  
MICHAEL HALL  
WILL RICHARDS  
RICHARD SABER

## BASS 2

AUSTIN ECHOLS\*  
JAKE GILES  
LIAM HEDRICK  
DANIEL NGONGO  
YAROSLAV RUTKOVSKIY  
JACK SEGAL

## ONLINE PARTICIPANTS

HENRY DAVIDSON  
REBECCA DeMOOR  
JULIA HARDEBECK  
KATIE RADTKE  
GABRIELLE RUNYON  
JENSEN SELF  
JONATHAN SIMPSON  
CAROLINE SNYDER

\*GRADUATE STUDENT

# COLLEGIATE CHORALE

Kent Hatteberg, Conductor  
Austin Echols, Graduate Conductor

## SOPRANO 1

OLIVIA ANDREWS  
SARAH BYRD  
MADDIE CARBARY  
MEA GRAHAM  
SAVANNAH KNAPP  
ABIGAIL MIRES  
EMMA PINKLEY  
SYLVIA SANTOSO

## SOPRANO 2

LORIN BRIDGES  
LAUREN CURTSINGER-STONE  
SARAH GIVENS  
MOLLY MELAHN  
NATALIE MINTON  
SARAH MOSER  
REAGAN SHOURDS

## ALTO 1

RILEY FERRETTI  
HANNAH GIBSON  
AMELIA GLIKIN  
CAITLYN KIRCHNER  
SELA SIN

## ALTO 2

REAGAN BUNCE  
ASHTON CLARK  
YOUNGEUN KIM\*  
EMILY SPRADLING  
RACHEL TURNBILL  
LAKYYA WASHINGTON

## TENOR 1

JOBE ARNOLD  
NICK CLAUSSEN  
BENJAMIN HORMAN  
JAMES LAYTON  
JT ROY  
MAX TAYLOR

## TENOR 2

KRISTOFER ANDERSON\*  
TYLER CARNES  
DANIEL CISELL  
DAWSON HARDIN  
MATTHEW HOUSTON  
ETHAN MURPHEY  
CALVIN RAMIREZ

## BASS 1

CAMERON CARNES  
BENJAMIN CARTER  
JONAH CARTER  
ANDREW CHAPMAN  
WALTER COOPER  
NOAH MAYFIELD  
CARTER M. NELSON  
ISAAC PENDLEY  
SAMUEL RITCHIE

## BASS 2

JIMMY CLUXTON  
AUSTIN ECHOLS\*  
TROY SLEEMAN  
AUSTIN T. SMITH  
SPENCER SMITH  
NOAH VANRUDE

\*GRADUATE STUDENT

# WOMEN'S CHORUS

Won Joo Ahn, Conductor

## SOPRANO 1

SOPHIE BROADWATER  
SARAH BYRD  
MYUNG GREENWALT  
GRACE MICHELS  
TEAGAN TRAPP

## ALTO 1

KAT BOYCE  
KRISTINE BRUCAL  
ABBY DENISON  
RILEY FERRETTI  
BELLA GREER

## SOPRANO 2

IZABELLE BARTON  
ALIYAH DAVIS  
LIZE DREYER  
SEUNGHA KWON  
MOLLY MELAHN  
EMILY MINNIS  
BRIANNA WHITTLE

## ALTO 2

LYLA GRAF  
MISAKI HALL  
YOUNGEUN KIM  
EMILY WETHINGTON

# SINGING CARDSMEN

Austin Echols, Conductor

## TENOR 1

AUSTIN GLOVER\*  
JT ROY

## BARITONE

STEPHAN CARPENTER\*  
NOAH GRIFFITH\*  
EDWARD MALONE

## TENOR 2

ELLIOTT CAMPBELL\*  
THOMAS FARLESS, JR.\*  
TOMMY GNADINGER  
NATHANIEL HOLLY

## BASS

CONRAD CASH  
SPENCER SMITH  
TENZIN VINCENTI  
ROMAN WOOD

\*DENOTES OFFICER





# UNIVERSITY OF LOUISVILLE CONCERT BAND

**JASON CUMBERLEDGE,** DIRECTOR

Monday, April 12, 2021  
Virtual Concert  
8:00 p.m.

# PROGRAM

## UNIVERSITY OF LOUISVILLE CONCERT BAND I

New Wade 'N Water (2000)

Adolphus Hailstork  
(b. 1941)

Song of La Creuse (1859/1973)

César Franck  
(1822-1890)  
arr. Stan Applebaum

Three Way Suite (2004)

Adam Gorb  
(b. 1958)

I. Marching Forwards  
III. Running Away

## INTERMISSION

*(30 minutes)*

## UNIVERSITY OF LOUISVILLE CONCERT BAND II

Castlebrooke Overture (1985)

Claude T. Smith  
(1932-1987)

Springtime Ride (2017)

Erika Svanoe  
(b. 1976)

Courage March (1919/2013)

Henry Fillmore  
(1881-1956)  
arr. Nicholas Contorno

# UNIVERSITY OF LOUISVILLE CONCERT BAND

Jason Cumberledge, *Director*

## FLUTE

PATRICIA REUSS  
TAYLOR HAMM  
HANNAH DICKERSON  
TAYLOR MILLS  
MARYANN MILLER

## OBOE

CHRISTOPHER WOLFZORN  
BRIANNA WHITTLE

## CLARINET

GAGE HIGDON  
LETA BROWN  
ALANNA PARHAM  
REBECCA ROMINE  
ELIANA SMITH

## ALTO SAXOPHONE

CHLOE FREDERICK  
NOAH MAPHIS  
NI'KERRION MACDONALD  
KIRSTEN WOLGAST

## TENOR SAXOPHONE

BRIE RICE  
ANDREW HARRIS

## BARITONE SAXOPHONE

GRACIE PROCTOR

## TRUMPET

DREW STEINSULTZ  
CARSON RANDOLPH  
SUMMER SNEED  
WILLIAM JAUREQUI  
ANGEL MASON  
STEPHANIE DIEHL

## TRUMPET (CONT.)

CORDELL FULKERSON  
ANDREW BURNS  
ASHLEIGH ROTH  
NOHLAN LAWSON

## HORN

JARED BUCKNER  
STEPHANIE SMITH  
DESTINY RILEY  
JOELEE HIGHTOWER  
APRIL STINSON

## TROMBONE

LOGAN MYERS  
DANE HOWELL  
GILBERT COX  
CONRAD CASH  
ZACH ARMSTRONG

## BASS TROMBONE

CALEB DUFF

## EUPHONIUM

ERIN KIDD  
LAUREN HAUSER  
ADAM HOLLAND  
ADAM SCHMIDT  
EVAN BAGWELL

## TUBA

JACOB CUTLER

## PERCUSSION

ZOEY MULLINS  
LAURA BARNHORST  
LAWRENCE BILES III  
ALEXANDRA NEWMAN



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**WILL GOODWIN, CELLO**  
STUDENT OF PAUL YORK

IN PARTIAL FULFILLMENT OF THE BACHELOR OF ARTS DEGREE

Monday, April 12, 2021  
Virtual Concert  
6:00 p.m.

# PROGRAM

Cello Suite No. 2 in D minor, BWV 1008     Johann Sebastian Bach  
(1685-1750)

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Menuet I
- VI. Menuet II
- VII. Gigue

Gaea's Lament

J. Mark Searce  
(b.1960)

## PROGRAM NOTES

**Cello Suite No. 2 in D minor, BWV 1008     Johann Sebastian Bach  
(1685-1750)**

Between 1717 and 1723, Johann Sebastian Bach worked for the Duke of Anhalt-Cöthen. This job ended up being different from others due to the lack of sacred music composition requirements. This led to one of the most productive periods of composition in Bach's life. During his time leading the court musicians, Bach wrote three violin sonatas and partitas, as well as six cello suites. The cello suites are a collection of traditional baroque style dances played by solo cello. Bach's *Suite No. 2 in D minor* illustrates a darker side to Bach's composition than previous works. The first dance, Prelude, establishes the key within the first three notes D F A (spelling out the D minor triad). The Prelude goes on to further establish the key with various sequences exploring tonality and colors seen in measures five through thirteen. Identifying the sequences helps distinguish the base line which gives great insight to the harmonic intentions of Bach. The following Allemande focuses on exploring the key further through more improvisational rhythms and pushing tonality with devices such as tritones. The Courante offers

higher intensity with a stronger emphasis and speed and virtuosity. The Sarabande contrasts the Courante being more of an emotional centerpiece of the suite. The Sarabande brings back thematic tonality established in the Prelude with a slower 3/4 rhythm adding a more somber effect. A pair of contrasting Meneuts follow the Sarabande. The first Menuet is in D minor where the second Menuet is in D major. The contrast offers a fitting harmonic transition to the final movement of the suite. The Gigue ends the suite on a more driving and upbeat note. The swaying rhythmic structure adds a playfulness and brings a brighter ending to the darker suite.

## **Gaea's Lament**

**J. Mark Searce**  
**(b.1960)**

J. Mark Searce was born in Edina, Missouri in 1960. By 1983 he graduated from Northeast Missouri State University (now Truman State) with a triple major in music theory, horn performance, and philosophy and religion. *Gaea's Lament* was written in 1989 for cellist and ethnomusicologist Jonathan Kramer. The piece was written in reaction to the catastrophic Exxon Valdez oil spill in Prince William Sound, Alaska. Searce believes this event to be an affront to the Greek Goddess of the Earth, Gaea. This slow, dignified, and meditative lament offers condolences for the damage done by humans to Gaea (Earth). The melodic and rhythmic structure of the piece evokes images of waves and the never-ending push and pull of nature. J. Mark Searce currently teaches at North Carolina State University along with Jonathan Kramer. Winning the 2010 Raleigh Medal of Arts and the 2009 International Raymond and Beverly Sackler Prize, Searce has 60 active works in his catalogue.

# ELISE PIECUCH, CLARINET

Student of Dr. Matthew Nelson  
Tuesday, April 13, 2021 at 6:00pm  
Virtual Concert

David George, *piano*

## PROGRAM

Soliloquies (1978)

Leslie Bassett  
(1923-2016)

Fast, aggressive, driving, dramatic

Flowing, singing

Fats, abrasive, contentious

Slow, lyrical, expressive

Sonata No. 2 in E flat Major, Op. 120, No. 2

Johannes Brahms  
(1833-1897)

Allegro amabile

Allegro appassionato

Andante con moto- Allegro

*THIS PROGRAM IS PRESENTED IN PARTIAL FULFILLMENT OF THE  
BACHELOR OF MUSIC DEGREE.*



## **CARDINAL RULE**

ALEXIS PAXTON, DIRECTOR

## **SINGING CARDSMEN**

AUSTIN ECHOLS, CONDUCTOR

## **WOMEN'S CHORUS**

WON JOO AHN, CONDUCTOR

## **CARDINAL SINGERS**

KENT HATTEBERG, CONDUCTOR

AUSTIN ECHOLS, GRADUATE CONDUCTOR

STUDENT OF KENT HATTEBERG

IN PARTIAL FULFILLMENT OF THE MASTER OF MUSIC DEGREE

Tuesday, April 13, 2021  
Virtual Concert  
6:00 p.m.



# PROGRAM

## CARDINAL RULE

Who Do You Love	opb Marianas Trench arr. Megan Easton
Golden	opb Harry Styles arr. Megan Easton
fallin'	opb Alicia Keys arr. Bryan Sharpe
Light On	Sara Bareilles arr. Olivia Bickford (Cardinal Rule member)

## SINGING CARDSMEN

No Time	Traditional Camp Meeting Songs arr. Susan Brumfield
JT Roy, piano	
Steal Away	Traditional Spiritual arr. Robert Delaney (1903 - 1956)
Sing Your Way Home (Quoting "Goin' Home")	Joseph Martin (b. 1959)
Two folk-songs for male voice (The Sprig of Thyme)	Traditional arr. John Rutter (b. 1945)
1. Down by the sally gardens	
2. The miller of Dee	

JT Roy, piano

Dust in the Wind

Kerry Livgren  
(b. 1949)  
arr. Jacob Narverud  
(b. 1986)

JT Roy, piano

Soon May the Wellerman Come

Traditional New Zealand  
arr. Austin Echols  
(b. 1986)

Stephan Carpenter, Thomas Farless, Jr., Austin Glover, soloists

Goodnight, Sweetheart, Goodnight

Calvin Carter  
(1925 – 1986)  
James Hudson  
(1934 – 2007)  
arr. Mel Knight  
(b. 1934)

## **WOMEN'S CHORUS**

Jesu Rex admirabilis

Giovanni Pierluigi da Palestrina  
(c.1525 – 1594)

Adoramus te

Drei geistliche Chöre, Op. 37, No. 2

Johannes Brahms  
(1833 – 1897)

Lift Thine Eyes (Elijah)

Felix Mendelssohn  
(1809 – 1847)

Gate Gate

Brian Tate  
(b. 1954)

Sarah Byrd, piano

Things that never die

Lee Dengler  
(b. 1949)

Sarah Byrd, piano

Prayer of the Children

Kurt Bestor  
(b. 1958)  
arr. Andrea S. Klouse  
(b. 1955)

My God Is A Rock (In A Weary Land)

Afro-American Spiritual  
arr. Daniel Kallman  
(b. 1956)

Izabelle Barton, Molly Melahn, soloists  
Sarah Byrd, piano

## CARDINAL SINGERS

Nĩne Sílĩ ñebésñiya

Peter Ilyich Tchaikovsky  
(1840 - 1893)

Lay a garland

Robert Lucas de Pearsall  
(1795 - 1856)

Songs of Farewell

Sir Charles Hubert H. Parry  
(1848 - 1918)

3. Never weather-beaten sail
4. There is an old belief

To be sung of a summer night on the water

Frederick Delius  
(1862 - 1934)

Rest

Ralph Vaughan Williams  
(1872 - 1958)

Quick! we have but a second

Traditional Irish Air  
arr. Sir Charles Villiers Stanford  
(1852 - 1924)

# PROGRAM NOTES

## SINGING CARDSMEN

Tonight's program of the Singing Cardsmen features English language music from a variety of cultures and traditions. Susan Brumfield's composition *No Time* features two early American songs from the camp meeting tradition, *Rise, Oh Fathers* and *No Time*. Both songs were collected by Loman Cansler of Kansas City, Missouri, who had learned them from his grandfather, James Reuben Broyles, a Missouri preacher. Dr. Brumfield's arrangement was written for the 2014 California All-State Men's Honor Chorus. *Steal Away* is a popular African American spiritual simply and tastefully arranged by Robert Delaney. We hope that our performance of this piece honors the tradition of African American spirituals which theologian Howard Thurman describes as "a source of rich testimony concerning life and death, because in many ways they are the voice, sometimes strident, sometimes muted and weary, of a people for whom the cup of suffering overflowed in haunting overtones of majesty, beauty, and power." This piece is rightfully included in the sacred portion of our program, but it is vital to remember that, though the religion of the slaves and slaveowners shared many themes and characters, the religion of the slaves was wrought out of their unique experience of the divine amidst unimaginable historical realities. The God of American slaves was a God for whom black voices and black lives always mattered. Our sacred portion ends with Joseph Martin's *Sing Your Way Home*, which includes material from Dvorak's *New World Symphony*. Dvorak's haunting theme was later set to words by his student, William Arms Fischer, and lives on as the song *Goin' Home*.

The second portion of our program begins with arrangements of two songs from the British Isles. *Down by the sally gardens* and *The miller of Dee* were originally arranged by John Rutter as part of his choral cycle, *The Sprig of Thyme*. These two excerpts are wonderful examples of the delightful contrasts in style of British folksongs. Many will recall *Dust in the Wind* as performed by the American band Kansas on their 1977 album, *Point of Know Return*. The song was written by band member Kerry Livgren and arranged for men's voices by the popular choral composer Jacob Narverud. *Soon May the Wellerman Come* is a traditional sea shanty from New Zealand that achieved viral status from Nathan Evans's pandemic-era performance on the social media platform TikTok. Evans, a twenty-six-year-old former postman from Scotland, is now a contracted recording artist. This arrangement is based almost entirely on Evans's performance and

written specifically for the Singing Cardsmen. We end our program of English language music with *Goodnight, Sweetheart, Goodnight*, arranged by the popular Barbershop arranger Mel Knight. The 1950s Doo wop hit was originally recorded and released by The Spaniels in 1953.

## **No Time**

## **Traditional Camp Meeting Songs arr. Susan Brumfield**

Rise, oh fathers rise; let's go meet 'em in the skies.  
We will hear the angels singing in that morning.  
Oh, I really do believe that, just before the end of time,  
we will hear the angels singing in that morning.

Rise, oh, mothers rise; let's go meet 'em in the skies.  
We will hear the angels singing in that morning.  
Oh, I really do believe that just before the end of time,  
we will hear the angels singing in that morning.

Refrain:

No time to tarry here, no time to wait for you.  
No time to tarry her, for I'm on my journey home.

Brothers, oh, fare ye well, brothers, oh, fare ye well.  
Brothers, oh, fare ye well, for I'm on my journey home.  
Sisters, oh, fare ye well, sisters, oh, fare ye well,  
Sisters, oh, fare ye well, for I'm on my journey home.  
Rise, oh fathers rise; we will hear the angels singing in that morning.  
Rise, oh fathers rise, we will hear them sing in that morning.

Refrain

Oh I really do believe that just before the end of time  
we will hear the angels singing in that morning.

## **Steal Away**

## **Traditional Spiritual arr. Robert Delaney (1903 - 1956)**

Refrain:

Steal away, steal away, steal away to Jesus.  
Steal away, steal away home,  
I ain't got long to stay here.

My Lord calls me. He calls me by the thunder;  
The trumpet sounds within-a my soul,  
I ain't got long to stay here.

Refrain

My Lord calls me. He calls me by the lightning;  
The trumpet sounds within-a my soul,  
I ain't got long to stay here.

Refrain

### **Sing Your Way Home (Quoting “Goin’ Home”)**

**Joseph Martin  
(b. 1959)**

Sing your way home at the close of the day.  
Sing your way home. Drive the shadows away.  
Where'er you go, wherever you roam,  
it will brighten your road; light your load  
if you sing. Sing your way home.

Goin' home, goin' home.  
Lord' I'm goin' home.  
Going' home, goin' home,  
never more to roam.  
O Lord, I am goin' home.

Sing! Sing! Sing! Sing!  
Sing! Sing your way home.

### **Two folk-songs for male voice (The Sprig of Thyme) Traditional arr. John Rutter (b. 1945)**

#### **1. Down by the sally gardens**

Down by the sally gardens  
My love and I did meet.  
She passed the sally gardens  
With little snow-white feet.

She bid me take love easy,  
As the leaves grow on the tree.  
But I being young and foolish,

With her did not agree.

In a field by the river  
My love and I did stand.  
And on my leaning shoulder  
She placed her snow-white hand.

She bid me take life easy,  
As the grass grows on the weirs.  
But I was young and foolish,  
And now am full of tears.

## **2. The miller of Dee**

There was a jolly miller once,  
Lives on the River Dee.  
He danced and sang from morn till night,  
No lark more blithe than he  
And this the burden of his song  
Forever used to be:  
'I care for nobody, no, not I,  
If nobody cares for me.'

I love my mill, she is to me  
Both parent, child and wife.  
I would not change my station for  
Another one in life.  
Then push, push, push the bowl, my boys,  
And pass it round to me;  
The longer we sit here and drink,  
The merrier we shall be.

Then like the miller bold and free  
Let us rejoice and sing.  
The days of youth were made for glee,  
And time is on the wing.  
This song shall pass from me to thee  
Around this jovial ring:  
Let heart and voice and all agree  
To sing 'Long live the King!'

## **Dust in the Wind**

**Kerry Livgren**  
(b. 1949)  
**arr. Jacob Narverud**  
(b. 1986)

I close my eyes only for a moment, and the moment's gone.  
All my dreams pass before my eyes, a curiosity.  
Dust in the wind, all they are is dust in the wind.

Same old song; just a drop of water in an endless sea.  
All we do crumbles to the ground, though we refuse to see.  
Dust in the wind, all we are is dust in the wind.

Don't hand on; nothing lasts forever but the earth and sky.  
It slips away, and all your money won't another minute buy.  
Dust in the wind, all we are is dust in the wind.  
Dust in the wind, ev'rything is dust in the wind.

## **Soon May the Wellerman Come**

**Traditional New Zealand**  
**arr. Austin Echols**  
(b. 1986)

There once was a ship that put to sea,  
the name of the ship was the Billy o' Tea.  
The winds blew up, her bow dipped down,  
oh blow my bully boys blow. Huh!

Refrain:  
Soon may the Wellerman come  
to bring us sugar and tea and rum.  
One day when the toungin' is done  
we'll take our leave and go.

She'd not been two weeks from shore  
when down on her a right whale bore.  
The captain called all hands and swore  
he'd take that whale in tow. Huh!

Refrain

Before the boat had hit the water  
the whale's tail came up and caught her.  
All hands to the side harpooned and fought her  
when she dived down low. Huh!



No line was cut, no whale was freed.  
The captain's mind was not of greed.  
And he belonged to the whaleman's creed,  
she took that ship in tow. Huh!

Refrain

For forty days or even more,  
the went slack, and tight once more.  
All boats were lost there were only four,  
but still that whale did go. Huh!

Refrain

### **Goodnight, Sweetheart, Goodnight**

**Calvin Carter**  
**(1925 – 1986)**  
**James Hudson**  
**(1934 – 2007)**  
**arr. Mel Knight**  
**(b. 1934)**

Refrain:

Goodnight, sweetheart, well, it's time to go.  
Goodnight, sweetheart, well, it's time to go.  
I have to leave you, but I really must say,  
goodnight, sweetheart, goodnight.

Well it's three o'clock in the morning,  
and baby, I just can't treat you right.  
Well, I hate to leave you baby, don't say maybe,  
because I love you so. Oh, oh

Refrain

Now your mother and your father  
might hear if I stay here too long.  
One kiss and we'll part and I'll be going.  
You know how I hate to go.

Refrain

## WOMEN'S CHORUS

### Jesu Rex admirabilis

Giovanni Pierluigi da Palestrina  
(c.1525 – 1594)

*Jesu Rex admirabilis* is a motet for three-voice parts in strophic form. The text comes from the hymn *Jesu, dulcis memoria* by St. Bernard of Clairvaux (1090 – 1153). Palestrina alternates homophony with simple imitation to create a pure and mystical mood.

Jesu Rex admirabilis,  
et triumphator nobilis,  
dulcedo ineffabilis,  
totus desiderabilis.

Jesus, wondrous king,  
and noble conqueror,  
unutterable sweetness,  
wholly desirable.

Mane nobiscum Domine  
et nos illustra lumine,  
pulsata mentis caligine,  
mundum reple dulcedine.

Remain with us, Lord,  
and shine your light upon us,  
drive away the darkness of our minds,  
fill the world with sweetness.

### Adoramus te from *Drei geistliche Chöre*, Op. 37, No. 2

Johannes Brahms  
(1833 – 1897)

*Drei Geistliche Chöre* is a set of three sacred works written between 1859 and 1863 for four treble voice parts. All three movements are based on canonic compositional style, which clearly show Brahms's interest in the polyphonic writing of Renaissance, particularly that of Palestrina. In fact, Brahms transcribed Palestrina's *Missa Papae Marcelli* in 1856. *Adoramus te*, the second work of this set, is a through-composed piece centered in A minor. The canon of stepwise melodic motion is strictly continuous, moving down from top to bottom voice. After constant shifting between key centers, this strict canon ends as all four voices finally come together toward the first clear cadence in the dominant chord. This E major chord leads the music to the homophonic coda section in the key of A major.

Adoramus te, Christe,  
et benedicimus tibi:  
quia per sanctam crucem tuam  
redemisti mundum,  
qui passus est pro nobis  
Domine, miserere nobis

We adore you, O Christ,  
and we bless You,  
since through Your Holy Cross  
You have redeemed the world,  
who suffered for us,  
Lord have mercy.

## Lift Thine Eyes (Elijah)

**Felix Mendelssohn**  
(1809 – 1847)

*Lift Thine Eyes* is a movement for trio treble voices from Mendelssohn's oratorio *Elijah*. This movement is in part II following the epic aria *It is enough* and a recitative where Elijah begs God to take his life in despair as the last living Prophet. In *Lift Thine Eyes*, the angels console Elijah by declaring the message from Psalm 121, to look to the mountains for help that comes from the Lord, Maker of the heaven and earth. Mendelssohn creates a delightful and comforting mood by using soothing melodies and simple harmonies.

Lift thine eyes, O lift thine eyes  
to the mountains, whence cometh help.  
Thy help cometh from the Lord,  
the Maker of heaven and earth.  
He hath said thy foot shall not be moved.  
Thy Keeper will never slumber.  
Lift thine eyes, O lift thine eyes  
to the mountains, whence cometh help.

## Gate Gate

**Brian Tate**  
(b. 1954)

The Sanskrit text of *Gate Gate* which appears at the end of the Prajñāparamita Heart Sutra is generally regarded as the essence of Buddhist teaching. *Gate* means gone. Gone from suffering to the liberation of suffering. Gone from forgetfulness to mindfulness. Gone from duality to non-duality. *Gate gate* means gone, gone. *Paragate* means gone all the way to the other shore. Gone, gone, gone all the way over. In *parasamgate*, *sam* means everyone, the entire community of beings. Everyone over to the other shore. *Bodhi* is the light inside, enlightenment, or awakening. And *svaha* is a cry of joy or excitement, like "Halleluia!" Gone, gone, gone all the way over, everyone gone to the other shore, enlightenment, *svaha*!

-Brian Tate

Gate gate  
paragate  
parasamgate  
bodhi svaha

Gone gone  
gone all the way to the other shore  
Everyone gone over to the other shore  
Enlightenment, svaha!

## Things that never die

Lee Dengler  
(b. 1949)

*Things that Never Die* is a setting of the poem *The pure, the bright, the beautiful* by Charles Dickens (1812-1870). It is written in ABA' form for three voice parts. Dengler uses a calm and charming melody with lush harmonies to illustrate the beauty, hope, and optimism of the poetry.

The pure, the bright, the beautiful  
That stirred our hearts in youth,  
The impulses to wordless prayer,  
The streams of love and truth,  
The longing after something lost,  
The spirit's yearning cry,  
The striving after better hopes;  
These things can never die,  
These things can never die.

The timid hand stretched forth  
To aid a brother in his need,  
A kindly word in grief's dark hour  
That proves a friend indeed;  
The plea for mercy softly breathed,  
When justice threatens high,  
The sorrow of a contrite heart;  
These things shall never die,  
These things shall never die.

Let nothing pass, for ev'ry hand  
Must find some work to do,  
Lose not a chance to waken love;  
Be firm and just and true,  
So shall a light that cannot fade  
Beam on thee from on high,  
And angel voices say to thee;  
These things can never die,  
These things can never die.

## Prayer of the Children

Kurt Bestor

(b. 1958)

arr. Andrea S. Klouse

(b. 1955)

American composer Kurt Bestor wrote *Prayer of the Children* from his anger and frustration over the horrendous civil war and the ethnic cleansing that took place in the former country of Yugoslavia, where he lived in the late 1970's. Ironically, although he never intended to have this song published, it became one of his most well-known works. The simple nature of the piece and its predominantly homophonic writing with a recurring motif stoutly portrays the simple yet intense pleadings of the poetry.

Can you hear the pray'r of the children,  
on bended knee, in the shadow of an unknown room?  
Empty eyes with no more tears to cry,  
turning heavenward toward the light.

Cryin' Jesus, help me to see the mornin' light of one more day.  
But if I should die before I wake,  
I pray my soul to take.

Can you feel the hearts of the children,  
aching for home, for something of their very own?  
Reaching hands with nothing to hold on to,  
but hope for a better day, a better day.

Cryin' Jesus, help me to feel the love again in my own land,  
but if unknown roads lead away from home,  
give me loving arms, 'way from harm.

Can you hear the voice of the children,  
softly pleading for silence in their shattered world?  
Angry guns preach a gospel full of hate,  
blood of the innocent on their hands.

Cryin' Jesus, help me to feel the sun again upon my face.  
For when darkness clears I know you're near,  
bringing peace again.

Dali čuje te sve dje čje molitve?  
(Croatian translation: Can you hear the prayer of the children?)

## **My God Is A Rock (In A Weary Land)**

**Afro-American Spiritual**  
**arr. Daniel Kallman**  
**(b. 1956)**

I conducted the premiere of this spiritual setting in May 2004 with the New World Singers of Columbus Children's Choir, Sandy Mathias, Music Director. We dedicated the performance to the memory of Moses Hogan. He was originally to have fulfilled the commission which he had offered as a gift through the annual Chorus America silent auction. The Columbus Children's Choir had purchased the item in 2001, and, after Moses's untimely death, Sandra contacted me to request that I fulfill it. The music alternates abruptly from a gospel style with swung eighth notes on the refrain to the straight four on the verses.

- Daniel Kallman

My God is a Rock in a weary land,  
weary land, in a weary land,  
My God is a Rock in a weary land,  
a shelter in the time of storm.

Well, I know my God's a Rock in a weary land,  
weary land, in a weary land.  
Well, I know my God's a Rock in a weary land,  
a shelter in the time of storm.

Stop let me tell you 'bout Chapter One,  
Lord God's work was just begun.  
Stop let me tell you 'bout Chapter Two,  
Lord God written the Bible through.  
Stop, let me tell you 'bout Chapter Three,  
When Jesus Savior died on Calvary.

My God is a Rock in a weary land,  
weary land, in a weary land,  
My God is a Rock in a weary land,  
a shelter in the time of storm.

Stop 'n let me tell you 'bout Chapter Four,  
The Lord God visit among the poor.  
Stop 'n let me tell you 'bout Chapter Five,  
Lord God brought the dead alive.  
Stop 'n let me tell you 'bout Chapter Six,  
Went to Jerusalem to heal the sick.

My God is a Rock in a weary land,  
weary land, in a weary land,  
My God is a Rock in a weary land,  
a shelter in the time of storm.

My God is a rock, such a solid Rock  
in a weary, weary land, O Lord.  
My God is a rock, such a solid Rock  
in a weary land.

Stop 'n let me tell you 'bout Chapter Seven,  
He died and he rose and went to heaven.  
Stop 'n let me tell you 'bout Chapter Eight,  
John met Jesus at the Golden Gate.  
Stop 'n let me tell you 'bout Chapter Nine,  
Lord changed the water to wine.  
Stop 'n let me tell you 'bout Chapter Ten,  
John saw him comin' in the world again.

My God is a Rock, such a solid Rock  
in a weary, weary land, O Lord.  
My God is a rock, such a solid Rock  
in a weary land.  
My God is a Rock, such a solid Rock,  
A shelter in the time of storm.

## CARDINAL SINGERS

**Niňe Sili ěebėsniya**

**Peter Ilyich Tchaikovsky  
(1840 – 1893)**

Tchaikovsky's fame rests largely on his symphonies, concertos, and operas, but he also composed a significant body of sacred choral music for the Russian Orthodox Church. His output includes complete settings of the *Liturgy of St. John Chrysostom* (1878) and the *All-Night Vigil* (1882), the two most important services of the Russian Orthodox liturgical cycle, and services that Russian composers have set as far back as the Renaissance period. In 1884-1885, shortly after completion of the Vigil, Tchaikovsky composed a set of nine sacred choral works, including three settings of the Cherubic Hymn and six settings of well-known Russian sacred texts. The last work of the set, *Niňe Sili ěebėsniya* ("Now the Powers of Heaven"), is the hymn that is

normally sung at the Liturgy of the Pre-Sanctified Gifts. The form of the work is strophic, with three identical verses followed by a fourth verse in a quicker tempo and concluding with a soaring Alleluia.

Niše Sili ěbésniya s námi ěvídimo slúzhat;  
se bo fhódit Tsar slávi,  
se Zhértva táynaya sovershéna dorinósitsia.  
Véroyu i liubóviyu pristúpim,  
da prichástrñitsi zhizñi véchniya búdem.  
Allilúiya, allilúiya, allilúiya.

Now the Powers of Heaven invisibly with us do serve.  
Lo, the King of Glory enters.  
Lo, the Mystical Sacrifice is upborne, fulfilled.  
Let us draw near in faith and love,  
and become communicants of life eternal.  
Alleluia, alleluia, alleluia.

(from the Liturgy of the Presanctified Gifts)

## Lay a garland

**Robert Lucas de Pearsall**  
(1795 - 1856)

Robert Pearsall was originally from Bristol, England, where his first occupation was practicing law. Around the age of 30 he moved with his family to Germany, first, to Mainz, where he may have had some training in composition, and then to Karlsruhe. In 1836 he returned for a year to his native country, where he prepared to sell the home he had inherited from his parents. At this time he began composing madrigals in the style of Morley, Weelkes, Wilbye, and other Elizabethan madrigalists of the 17th century. The Bristol Madrigal Society was founded in 1837, with Pearsall as a founding member, and this offered the opportunity for his madrigals to be performed regularly. Although he moved to Switzerland in 1837, where he bought a run-down castle with the proceeds from the sale of the home in England, he composed numerous madrigals and part songs for the Society over the next five years.

*Lay a Garland* is Pearsall's most often performed madrigal. The text is adapted from the play *The Maid's Tragedy* by Francis Beaumont and John Fletcher, from a song in Act II sung by Aspasia when her beloved is forced into a marriage of convenience to the King's mistress. Written for eight voice parts, it is reminiscent of the madrigals of John Wilbye some 200 years earlier.

Lay a garland on her hearse of dismal yew;  
Maidens, willow branches wear; say she died true.  
Her love was false, but she was firm.  
Upon her buried body lie lightly, thou gentle earth.

Francis Beaumont (1584-1616) and John Fletcher (1579-1625)



Famed British composer Sir Hubert Parry was also a noted teacher and scholar. Sir George Grove invited him to join the Royal College of Music staff when it opened in 1883. While a professor there his students included Ralph Vaughan Williams, Gustav Holst, Frank Bridge, and John Ireland. Grove asked him to be assistant editor for the Grove's Dictionary of Music and Musicians, and Parry wrote 123 articles for the dictionary. He completed a significant biography of Johann Sebastian Bach in 1909 and authored the book *Style in Music Art*, which was published in 1911. He succeeded Grove as Director of the Royal College of Music in 1895. Although his writing, teaching, and administrative duties left him little time for composition, Parry left several significant works, many for choral forces. He is best known for the anthem *I was glad*, composed for the coronation of Edward VII in 1902, and the hymn tune Jerusalem.

Parry composed his *Songs of Farewell* during World War I, where his student George Butterworth was killed and Arthur Bliss was wounded. The songs were written between 1913 and 1915 and the first five were premiered in May 2016. The text of *Never weather-beaten sail* was written by composer/poet Thomas Campion, and was first published as a song in the first book of Campion's *Two Bookes of Ayres* around 1613. Parry's setting is for five-part chorus. *There is an old belief* is set for six voice parts to a text by Scottish poet John Gibson Lockhart. In the central part of the motet the ancient Credo chant is quoted in unison at the words "That creed I fain would keep." There is an old belief was sung at Parry's funeral at St. Paul's Cathedral in 1918.

### 3. Never weather-beaten sail

Never weather-beaten sail more willing bent to shore.  
Never tired pilgrim's limbs affected slumber more,  
Than my wearied sprite now longs to fly out of my troubled breast:  
O come quickly, sweetest Lord, and take my soul to rest.  
Ever blooming are the joys of Heaven's high Paradise.  
Cold age deafs not there our ears nor vapour dims our eyes:  
Glory there the sun outshines whose beams the blessed only see:  
O come quickly, glorious Lord, and raise my sprite to thee!

Thomas Campion (1567 – 1620)

#### 4. There is an old belief

There is an old belief,  
That on some solemn shore,  
Beyond the sphere of grief  
Dear friends shall meet once more.

Beyond the sphere of Time  
and Sin and Fate's control,  
Serene in changeless prime  
Of body and of soul.

That creed I fain would keep  
That hope I'll ne'er forgo,  
Eternal be the sleep,  
If not to waken so.

John Gibson Lockhart (1794 – 1854)

#### To be sung of a summer night on the water

**Frederick Delius**  
(1862 – 1934)

British composer Frederick Delius received much of his musical training outside England. American organist Thomas F. Ward taught him music theory while Delius spent several months in Florida working on an orange plantation owned by his father. Delius then enrolled at the Leipzig Conservatory, where he took courses in harmony and counterpoint. He met Edvard Grieg there, and regularly attended operas conducted by Arthur Nikisch and Gustav Mahler at the Leipzig Opera House. He went to concerts by Brahms and Tchaikovsky, who regularly conducted their works with the Gewandhaus Orchester. In 1888 Delius settled in Paris, and became familiar with the music of French impressionists Ravel and Debussy. This influence can be heard in *To be sung of a summer night on the water*, the first of the two songs of Opus 91. Delius composed this wordless vocalise for six-part a cappella chorus in 1917.

#### Rest

**Ralph Vaughan Williams**  
(1872 – 1958)

Christina Rossetti's poem is a eulogy for someone who had grown weary of earthly life and finally found peace in death. The poem may be autobiographical, as Rossetti suffered from Graves disease for a

number of years. Ralph Vaughan Williams set her poem for five-part choir in 1902. *Rest*, much like Pearsall's *Lay a garland*, is reminiscent of the madrigals of John Wilbye and his contemporaries of the early 17th century. It is largely homophonic and is beautifully crafted to follow the textual contours. The music diminishes to a breathtaking *ppp* and comes to a brief halt at the text "Even her very heart has ceased to stir." Vaughan Williams then ponders the idea of eternal rest in the closing moments of the work.

O Earth, lie heavily upon her eyes;  
Seal her sweet eyes weary of watching, Earth;  
Lie close around her; leave no room for mirth  
With its harsh laughter, nor for sound of sighs.  
She hath no questions, she hath no replies,  
Hushed in and curtained with a blessed dearth  
Of all that irked her from the hour of birth;  
With stillness that is almost Paradise.  
Darkness more clear than noon-day holdeth her,  
Silence more musical than any song;  
Even her very heart has ceased to stir:  
Until the morning of Eternity  
Her rest shall not begin nor end, but be;  
And when she wakes she will not think it long.

Christina Rossetti (1830 – 1894)

### **Quick! we have but a second**

**Traditional Irish Air**  
**arr. Sir Charles Villiers Stanford**  
**(1852 – 1924)**

Irish-born composer Charles Villiers Stanford was also a famous conductor and teacher. He, like Sir Charles Hubert H. Parry, was asked by George Grove to teach at the Royal College of Music when it opened in 1883. His students there included Herbert Howells, Gustav Holst, and Ralph Vaughan Williams. He later taught at the University of Cambridge. Stanford's Irish background influenced his compositions, including several arrangements of Irish folk tunes. *Quick! we have but a second* is an arrangement of an Irish folksong set to a text by the Irish poet Thomas Moore (1779 – 1852). The theme of the text is to live life to the fullest, as time is short.

Quick! We have but a second,  
fill 'round the cup while you may  
For Time, the churl, hath beckon'd,  
and we must away, away!

Grasp the pleasure that's flying  
For Oh! not Orpheus' strain  
could keep sweet hours from dying  
or charm them to life again.

Then quick! We have but a second,  
fill 'round the cup while you may,  
For Time, the churl, hath beckon'd,  
and we must away, away!

See the glass how it flushes,  
like some young Hebe's lip,  
And half meets thine, and blushes  
that thou should'st delay to sip.

Shame, oh shame unto thee  
if e'er thou see'st that day  
when a cup or lip shall woo thee,  
and turn untouched away.

Then quick! We have but a second,  
fill round the cup while you may,  
For Time, the churl, hath beckon'd,  
and we must away, away!

Thomas Moore (1779 – 1852)

# **CARDINAL RULE**

Alexis Paxton, Director

AUDREY MACKEY  
BROOKLYN IVEY  
REBECCA DeMOOR  
OLIVIA SAPP  
KIKI PASTOR-RICHARD  
OLIVIA BICKFORD  
MIAH JAMISON

MADISON MOFFETT  
LANDON SMITH  
JEREMIAH BROWN  
NOAH MAYFIELD  
NOAH VANRUDE  
JORDAN CASEY

# **SINGING CARDSMEN**

Austin Echols, Conductor  
JT Roy, piano

## **TENOR 1**

AUSTIN GLOVER\*  
JT Roy

## **TENOR 2**

ELLIOTT CAMPBELL\*  
TOMMY GNADINGER  
NATHANIEL HOLLY

## **BARITONE**

STEPHAN CARPENTER\*  
THOMAS FARLESS, JR.\*  
NOAH GRIFFITH\*  
EDWARD MALONE

## **BASS**

CONRAD CASH  
SPENCER SMITH  
TENZIN VINCENTI  
ROMAN WOOD

\*DENOTES OFFICER

# WOMEN'S CHORUS

Won Joo Ahn, Conductor  
Sarah Byrd, piano

## SOPRANO 1

SOPHIE BROADWATER  
SARAH BYRD  
MYUNG GREENWALT  
GRACE MICHELS  
TEAGAN TRAPP

## ALTO 1

KAT BOYCE  
KRISTINE BRUCAL  
ABBY DENISON  
RILEY FERRETTI  
BELLA GREER

## SOPRANO 2

IZABELLE BARTON  
ALIYAH DAVIS  
LIZE DREYER  
SEUNGAH KWON\*  
MOLLY MELAHN  
EMILY MINNIS  
BRIANNA WHITTLE

## ALTO 2

LYLA GRAF  
MISAKI HALL  
YOUNGEUN KIM\*  
EMILY WETHINGTON

\*GRADUATE STUDENT

# CARDINAL SINGERS

Kent Hatteberg, Conductor

## SOPRANO 1

MADDIE CARBARY  
BRITTANY CARWILE  
MEA GRAHAM  
EMMA PINKLEY

## SOPRANO 2

WON JOO AHN+  
SARAH BYRD  
MEGAN EASTON  
ABIGAIL MIRES  
REAGAN SHOURDS

## ALTO 1

RILEY FERRETTI  
AMELIA GLIKIN  
ADELAIDE HINCKS  
KATIE JORDAN  
HANNELORE MEHLER

## ALTO 2

REAGAN BUNCE  
AMELIA HURT  
YOUNGEUN KIM\*  
RACHEL TURNBILL  
LAKYYA WASHINGTON

## TENOR 1

NICK CLAUSSEN  
BENJAMIN HORMAN  
JAMES LAYTON  
JT ROY

## TENOR 2

KRISTOFER ANDERSON\*  
TYLER CARNES  
ETHAN MURPHEY  
CALVIN RAMIREZ

## BASS 1

CAMERON CARNES  
BENJAMIN CARTER  
WALTER COOPER  
MATTHEW HOUSTON  
ISAAC PENDLEY

## SOPRANO 2

JIMMY CLUXTON  
AUSTIN ECHOLS\*  
TROY SLEEMAN  
AUSTIN T. SMITH  
NOAH VANRUDE

\*GRADUATE STUDENT

+FACULTY MEMBER



**MURPHY LAMB,** PIANO  
STUDENT OF DR. NAOMI OLIPHANT

IN PARTIAL FULFILLMENT OF THE BACHELOR OF ARTS DEGREE

Wednesday, April 14, 2021  
Virtual Concert  
8:30 p.m.



# PROGRAM

Piano Sonata, Op. 1

Alban Berg  
(1885-1935)

V. ...Bruyeres  
from *Preludes Book 2*

Claude Debussy  
(1862-1918)

XII. ...Minstrels  
from *Preludes Book 1*

Claude Debussy

## INTERMISSION

My Romance

Richard Rodgers  
(1902-1979)

Katelyn Blaszyński, *saxophone*  
Nick Felty, *trumpet*  
Camron Gooden, *bass*

*Student of Dr. Gabe Evens*

Scherzo No. 2 in B-flat minor, Op. 31

Frédéric Chopin  
(1810-1849)



# UNIVERSITY OF LOUISVILLE VIOLIN STUDIO RECITAL

STUDIO OF JENNIFER ROSS

Adrienne Fontenot, *piano*

Wednesday, April 14, 2021  
Virtual Concert  
7:00 p.m.

# PROGRAM

Sonata No. 2, Op. 27

Eugene Ysaye  
(1858-1931)

Obsession-Prelude: poco vivace

Violin Concerto, Op. 14

Samuel Barber  
(1910-1981)

Allegro molto moderato

Taylor Wallace, *violin*

Sonatina in G Major, Op. 100

Antonin Dvorak  
(1841-1904)

Allegro risoluto

AnnaGrace Hurst, *violin*

Sonata in G minor, BWV 101

Johann Sebastian Bach  
(1685-1750)

Siciliana

Symphonie Espanol, Op. 21

Eduardo Lalo  
(1823-1892)

Andante

Aimee Quinn, *violin*

Violin Sonata in D Major, HWV 371

George Frideric Handel  
(1685-1759)

Afetuoso  
Allegro

Emilia Carter, *violin*

Fiddle Dance Suite

Wynton Marsalis  
(b. 1961)

II. As the Wind Goes

Slovanic Fantasia

Antonin Dvorak  
Fritz Kreisler  
(1875-1962)

Allie Hagan, *violin*



**UNIVERSITY OF LOUISVILLE**  
**JAZZ ENSEMBLE I**  
ANSYN BANKS, Director

**INVITATIONAL JAZZ HONOR**  
**BAND**

Thursday, April 15, 2021  
Virtual Concert  
8:00 p.m.

# PROGRAM

## UNIVERSITY OF LOUISVILLE JAZZ ENSEMBLE I

Cow Tippin'

Earl MacDonald

This is for Sturm

Tom Garling

Code Word Banana

Gabe Evens

## INVITATIONAL JAZZ HONOR BAND

The In Between

Gabe Evens

How Low Will They Go?

Gabe Evens

## UNIVERSITY OF LOUISVILLE JAZZ ENSEMBLE I

Fables of Fabus

Charles Mingus  
arr. Mark Buselli

Coda

Tom Garling

My Shining Hour

Harold Arlen  
arr. Mark Buselli

# UNIVERSITY OF LOUISVILLE JAZZ ENSEMBLE I

Anslyn Banks, *director*

Ben Sevy, *alto saxophone*

Ni'Kerrion McDonald, *alto saxophone*

Jeremy Lanas, *tenor saxophone*

Jason Knuckles, *tenor saxophone*

Josh Dickey, *baritone saxophone*

Camron Gooden, *trombone*

Zach Abrams, *trombone*

Logan Meyers, *trombone*

Carter Woosley, *bass trombone*

Nick Felty, *trumpet*

Will Hoyt, *trumpet*

Mayur Gurukkal, *trumpet*

Thomas Putterbaugh, *trumpet*

Matheus Paglacci, *piano*

Carter Scofield, *guitar*

Tyler Papierniak, *bass*

Annalie Durbin, *drums*

## INVITATIONAL JAZZ HONOR BAND

Caden Porter, *alto saxophone* (Castle High School)  
Caleb Dries, *alto saxophone* (Ballard High School)  
Amos Kinloch, *tenor saxophone* (Youth Performing Arts School)  
Genesis Smith, *tenor saxophone* (Jeffersonville High School)

Eduardo Benvides, *trumpet* (Western Hills High School)  
Logan Jines, *trumpet* (Eastern High School)  
Emma Foster, *trumpet* (Shawano High School)  
Jacob Hudson, *trumpet* (Highlands High School)

Ryan Heim, *trombone* (Castle High School)  
Henry Andres, *trombone* (Franklin County High School)  
William Myers, *trombone* (Shawano High School)  
Nick Izor, *bass trombone* (Beechwood High School)

Logan Holbrook, *piano* (Highlands High School)  
Bryson Dunsmore, *piano* (Martha Layne Collins High School)  
Clifford Strong, *guitar* (Franklin County High School)  
Wyatt Martin, *guitar* (Youth Performing Arts School)  
Landon Rodenberg, *bass* (Taylor County High School)  
Evan Price, *percussion* (Ballard High School)

Special thanks to the following band directors for nominating  
and supporting their students:

Stephen Bishop, Taylor County High School  
Austin Bralley, Beechwood High School  
Lori Duncan, Highlands High School  
Mark Eifler, Castle High School  
Curtis Essig, Youth Performing Arts School  
Tim Hagan, Eastern High School  
Chris Kent, Shawano High School  
Carl Kling, Ballard High School  
Adam Miller, Jeffersonville High School  
Kevin Osborne, Martha Layne Collins High School  
Josh Toppas, Franklin County High School  
Stephanie Wallace, Western Hill High School





**LIZE DREYER,** CELLO  
STUDENT OF PAUL YORK

KARA HUBER, *PIANO*

IN FULFILLMENT OF THE BACHELOR OF MUSIC DEGREE

Thursday, April 15, 2021  
Virtual Concert  
5:00 p.m.

# PROGRAM

Romance sans paroles, Op. 109  
"Song Without Words"

Felix Mendelssohn  
(1809-1847)

Cello Suite No.6 in D major, BWV 1012

Johann Sebastian Bach  
(1685-1750)

Prelude  
Allemande  
Courante  
Sarabande  
Gavotte I  
Gavotte II  
Gigue

Cello Sonata No.5, Op.102 No.2

Ludwig van Beethoven  
(1770-1827)

Allegro con brio  
Adagio con molto sentimento d'affetto - Attacca  
Allegro - Allegro fugato

# PROGRAM NOTES

## Romance sans paroles, Op. 109 “Song Without Words”

Felix Mendelssohn  
(1809-1847)

This charming piece, well-loved by cellists worldwide, was published nearly two decades after the composer's death in 1847 as Op. 109. The piece is dedicated to 'Mlle. Lise Christiani', according to an inscription on the surviving score.

Lise Christiani was a French cellist born in 1827 and though little is known of her early years, she achieved considerable fame as a soloist and chamber musician. She was the owner of a fine Stradivarius cello from 1700 and is attributed by the Sophie Drinker Institut as the first woman who ventured to play cello professionally. Newspaper articles and reviews from 1845 gleefully attack the propriety of a woman holding a cello between the legs, and much of her early fame can be attributed to the novelty of scandal. While some contemporaries condemned the masculinity of the instrument, others such as the *Vienna Journal for Art, Literature and Fashion* praised the “character of the violoncello, with its gentle, wailing, touchingly soft tone.” The same article claims that Lise's instrument of choice “is certainly more feminine than the shrill, bizarre, wildly fiery violin that puts itself cheekily in the foreground”. Christiani, along with cellist Adrien-Francois Servais, helped popularize the more widespread use of a metal endpin that made play more convenient. Composer Felix Mendelssohn, who by the year 1845 had achieved considerable fame across Europe, accompanied Lise Christiani at a concert in Leipzig in October of that year. The *Romance sans paroles* was composed later in 1845 and remains the only ‘song without words’ that Mendelssohn wrote for two instruments and not solo piano.

The new genre of *lieder* pioneered by Franz Schubert in the late 1810s and until the composer's death took the European music scene by storm. Designed for the intimate drawing rooms of the elite, the short lyrical pieces allowed singers to explore a variety of colors impossible to achieve in an operatic setting. Mendelssohn composed his fair share of *lieder*, but also perplexed his contemporaries with the *Lieder ohne Worte*, most of which were composed for solo keyboard. Some suggested Mendelssohn and his sister Fanny had suppressed the texts that should accompany the pieces, but Mendelssohn stated that each lied should be taken at face value: as a short, melodic piece designed to explore the intimate range of the instrument. The *Romance sans Paroles* for cello and piano is structurally simple and approachable.

The piece begins with a lilting A section in D major before embarking in a stormier B section in the parallel minor. The major mode A section returns to end the piece. The audience is perhaps left with a deeper understanding of Mendelssohn's exclamation that "such a divine profession is art!"

## **Cello Suite No.6 in D major, BWV 1012      Johann Sebastian Bach (1685-1750)**

One cannot but be grateful that Bach, arguably the greatest composer to have ever lived, turned his pen towards composing the immortal cello suites. Together, the six suites explore every facet of the cello and often stretch the instrument beyond where it had ventured before. The sixth suite in D major, composed somewhere in the early 1720s, is distinct from the other suites in that it is written for a five-stringed instrument, most likely a violoncello piccolo. It is the only suite to be partially notated in the soprano and alto clefs in the original manuscript, and is described by the great Rostropovich as a 'symphony for solo cello'.

Bach's six Cello Suites were only published seventy-five years after his death, more than a century after their composition, and weren't widely performed until Catalan cellist Pablo Casals popularized and recorded them in the first half of the twentieth century. The suites were revolutionary, something our modern sensibilities cannot quite grasp. J.S. Bach took on the relatively prestigious position of Kapellmeister at Cöthen in the employ of the musical enthusiast Prince Leopold in 1717. The period saw Bach compose dozens of transcendent cantatas for the church, but also allowed him to explore other genres, specifically composition for solo instruments. The six Brandenburg concertos, the first volume of the Well-Tempered Clavier, and the violin partitas come from Bach's Cöthen period. Before the cello suites, very little if any music had been written for solo cello. To anchor his ground-breaking exploration of writing for the solo cello, Bach chose the somewhat old-fashioned genre of a suite of dance movements. The cello suites were emphatically not composed as accompaniment for actual dance, but Bach masterfully used the structural and rhythmic familiarity of dances such as the minuet, gigue, and sarabande to create the effect of an ensemble rather than a solo cello. The genius of the cello suites is that the single instrument, which in the wrong compositional hands could easily sound paltry and ineffective, becomes both expansive and intimate, soloistic and symphonic.

The sixth suite has challenged cellists for a century; many historical

performers opt for a five-stringed instrument to play the piece, which ventures into rather hostile territory on the modern cello. More than any of the other suites, the D major suite is a virtuosic exposition of the range of the instrument. It is perhaps the grandest in scale, and the foundation of D major lends the six movements an otherworldliness, a sense of glory, that is a fitting close to the cello suites.

The prelude is a proclamation of fierce joy in compound quadruple time that takes advantage of the soloistic capabilities of the instrument, especially in the cadenza-like flourishes that precede the grand ending. The allemande approaches the transcendence that permeates the suite in a more intimate manner than the prelude; the full range of the instrument is explored in an almost rhapsodic way, emphasized by the slower, more thoughtful tempo. The courante is a reflection of the G major courante in its lively tempo and rhythmic feel, and though the movement doesn't share the chordal density of the other movements, Bach manages to weave multiple voices into a single line. The sarabande is a harmonically rich movement in 3/2 time that feels almost reverent. The technical difficulty of the full harmonies is belied by what is essentially a simple, innocent contemplation. The two gavottes are memorable movements with a rollicking feel in two that almost drive both performer and listeners to their feet. The final gigue is a sparkling celebration of the cello, full of leaps and lively runs that further creates the impression of divine enjoyment. The D major suite, for all of its technical complexity, is the embodiment of unadulterated, unfettered joy.

## **Cello Sonata No.5, Op.102 No.2**

**Ludwig van Beethoven**  
**(1770-1827)**

Beethoven's fifth sonata for piano and cello in D major is the second of the Opus 102 sonatas, which Beethoven dedicated to the Countess Maria von Erdody in 1815. The final two cello sonatas were composed after a period of intense emotional turmoil for Beethoven; his output decreased dramatically for some time after 1812, and his writings demonstrate a bitter struggle with depression and loneliness. In addition to his battle against deafness, and the general hardship in Austria in the wake of war, Beethoven was confronted with the evolution of classical music. The composition of the Op. 102 sonatas occurred during the beginning of Beethoven's so-called 'late period'. After the dizzying heights of his Heroic period, which produced masterpieces such as the Fifth Symphony, the Harp Quartet, and Egmont, Beethoven seemed to turn inward for inspiration. After surviving the ravages of chronic illness and an oft-broken heart,

Beethoven looked to an increasingly lyrical and intimate style in his later works.

Beethoven's five sonatas for piano and cello demonstrate years of exploration; the central issue in any composition involving two such drastically different instruments is how to balance the natural bombast of the piano with the more mellow timbre of the cello. In his Op. 5 sonatas, Beethoven disposes of the problem by simply assigning the cello to an almost secondary role; the cello is woven into the virtuosity of the piano. In the Op. 69 sonata, Beethoven gives the cello a much more soloistic line, making the piano and cello equal partners. After the soaring elegance of Op. 69, further innovation in the cello sonata genre seems unthinkable, and yet the Op. 102 sonatas explore new depths of expressiveness and compositional techniques.

In the Sonata in D major, we hear Beethoven play with counterpoint, imitative voicing, and increased lyricism in all three movements. The brilliant first movement, *Allegro con brio*, begins with an energetic presentation of the theme by the piano, only to be interrupted by a more sweetly languid D major arpeggio in the cello. The movement combines outbursts of irrepressible energy with moments of fond sentimentality in a manner that is endearingly unrefined – as if Beethoven himself was unsure of this new-found intimacy of composition. The glorious slow movement is a constant exchange between the cello and piano and is considered the only true slow movement in all five of the cello sonatas. The imitative texture allows both instruments to come into their own; the sense of timeless longing marks the slow movement as a true masterpiece. The sonata ends with a fugue that sparkles with wit. The complex interplay of the voices is everything that the second movement is not – the spirited dialogue sounds almost like each instrument's attempt to out-play the other. The sonata ends with an optimistic V-I sequence that is so characteristically Beethoven that one cannot doubt that despite his intense personal struggles, he forged a new direction in sonata composition and left an indelible mark on the musical world.



**AUSTIN CUNNINGHAM,** TRUMPET  
STUDENT OF DR. REESE LAND

DEBORAH DIERKS, *PIANO AND ORGAN*

IN PARTIAL FULFILLMENT OF THE BACHELOR OF MUSIC DEGREE

Senior Recital  
Friday, April 16, 2021  
Virtual Concert  
6:00 p.m.

# PROGRAM

Concerto in F Minor for Trumpet and Piano (1899) Oskar Böhme  
(1870-1938)

Allegro moderato  
Adagio religioso  
Rondo - Allegro scherzando

Après un Rêve (1878) Gabriel Fauré  
(1845-1924)  
arr. Austin Cunningham

Sonata No. 3 for Trumpet and Organ (1638) Girolamo Fantini  
"Detta del Niccolini" (1600-1675)

Andante  
Allegro  
Adagio

## INTERMISSION

*(30 minutes)*

Concertino pour Trompette et Piano (1941) Ida Gotkovsky  
(b. 1933)

I. Introduction  
II. Andante  
III. Final

Sonata for Trumpet and Piano (1996) Adolphus Hailstork  
(b. 1941)

I. Allegro  
II. Adagio  
III. Vivace



# PROGRAM NOTES

## **Concerto in F Minor for Trumpet and Piano (1899) Oskar Böhme (1870-1938)**

Böhme's trumpet concerto is dedicated to Ferdinand Weinschenk, Böhme's teacher at Leipzig Conservatory. The first movement, *Alllegro moderato*, begins with a dramatic theme in F minor and explores the lyrical and technical facilities of the trumpet, closing with a rapid *piu mosso* section. The second movement, *Adagio religioso*, is like a prayer, reaching expressive highs and lows. The final movement begins with transitory material and features a lively rondo with a chromatic close.

Oskar Böhme was born into a trumpet-playing family near Dresden, Germany. He studied trumpet and composition at the Leipzig Conservatory of Music in 1888. He taught music on Vasilievsky Island (in St. Petersburg) and in Chaklov (now Orenburg). He played in the Leningrad Drama Theatre Orchestra. Böhme was, unfortunately, a victim of Joseph Stalin's removal of "questionable" people from Leningrad following the 1934 assassination of Sergey Mironovich Kirov, forcing him out of Leningrad and possibly explaining a lack of census information on him around that time.

## **Après un Rêve (1878)**

**Gabriel Fauré  
(1845-1924)**

Gabriel Fauré was one of the most important French composers of his generation, influencing many 20th century composers, such as Les Six. He was born in Pamiers, a city in southwest France, and he was also an organist, pianist, and teacher. Along with "Après un Rêve," and "Clair de lune," some of his most famous pieces include "Pavane," "Requiem," and various piano nocturnes. His music is described as being the link between the end of Romanticism and the beginning of modernism. At various points, he was the head of the Paris Conservatory and teacher to Maurice Ravel.

"Après un Rêve," or "After A Dream," is a setting of a poem by Romain Bussine (1830-1899), a voice teacher at the Paris Conservatory. The poem details someone dreaming of a passionate encounter with their love interest and how they earnestly seek to return to the dream once they wake up, even though it was a "delusion." Fauré outlines an

occasionally chromatic melodic line above repeating piano chords, in which he begins to hint at the harmonic adventurousness he would become known for. Fauré originally set this piece for voice and piano. In this arrangement, the flugelhorn plays the melody and the piano supports the melody with chords.

**Sonata No. 3 for Trumpet and Organ (1638)**  
**“Detta del Niccolini”**

**Girolamo Fantini**  
**(1600-1675)**

This is one of the first known pieces for trumpet and continuo, published in 1638. Though the piece was conceived for a Baroque instrument, it is appropriate to play this piece on piccolo trumpet as well. This piece is part of the Baroque style, as the piece does not venture far from C major throughout and features extensive ornamentation. This sonata is in two sections: *Andante and Allegro*, with a feel in 4 and 3, respectively. The piece closes with a coda marked *Adagio*.

Not much is known about Girolamo Fantini, a gifted trumpet player, pedagogue, and composer born in Spoleto, Italy. Scholars give him credit for participating in the first known performance of a solo trumpet accompanied by a keyboard instrument, which he did in the summer of 1634. The organist on this performance was Girolamo Frescobaldi, who made crucial contributions to the 17th century canzone. Fantini also wrote one of the earliest trumpet methods, published in 1638, and expanded the range that the trumpet was typically used, such as in the compositions of Bendinelli and Monteverdi.

**Concertino pour Trompette et Piano (1941)**

**Ida Gotkovsky**  
**(b. 1933)**

*Concertino pour Trompette et Piano* is a three-movement work: *Introduction, Andante, and Final*. The first movement contrasts strong fanfares with reserved, flowing melodies. The second movement is in a singing, deeply expressive style, as if struggling to choose between melodies made of large jumps or rapid chromaticism. This movement ends with the same motive as it began with, though transposed down a half step. The third movement is similarly chromatic, though usually quite fast, and it sometimes recalls the fanfarish nature of the first movement.

Ida Gotkovsky, whose music has been described as “clear and direct,” is a composer and pianist from Calais, France. She currently teaches

music theory at the Paris Conservatory, where she earned the top prize in every composition competition as a student. She studied composition with Olivier Messiaen, who had a profound influence on her, Tony Aubin, and Nadia Boulanger. Though she has composed ballets, operas, concerti, and chamber pieces, Gotkovsky is well known as a wind band composer, having penned significant works such as *Brillante symphonie* and *Symphonie à la jeunesse*. She has also written many pieces for saxophone, which she calls an “admirable instrument,” multiple trumpet concerti, and many other works for solo instruments or instruments with orchestra.

### **Sonata for Trumpet and Piano (1996)**

**Adolphus Hailstork  
(b. 1941)**

*Sonata for Trumpet and Piano* is heavily influenced by jazz and the blues. The first movement is in sonata form, starting and ending with the keys of E major and B-flat major juxtaposed. The second movement, which Hailstork calls a “through-composed song,” allows the pianist and trumpeter to move freely among figures for the first half while joining forces in the second half. The third movement is also in sonata form, referencing themes from the first movement as well as motives from Puccini operas. After the cadenza, the piece accelerates to a rousing close.

Describing his music as “evolving postmodern pluralism” based on music idiomatic to the Black community, Dr. Adolphus Cunningham Hailstork is a composer from Rochester, New York. He currently teaches composition at the F. Ludwig Diehn School of Music at Old Dominion University in Virginia. He has received awards from the Belwin/Max Winkler competition, the Virginia Band Directors Association (now the Virginia Band and Orchestra Directors Association), and the Ernest Bloch Choral Composition. Hailstork has received commissions from the National Endowment for the Arts as well as several orchestras across the United States, such as the Louisville Orchestra and Baltimore Symphony, and his music has been played by the Pittsburgh Symphony, Chicago Symphony, and New York Philharmonic. His composition teachers included H. Owen Reed and Nadia Boulanger.

*Austin Cunningham is a music education and trumpet performance major at the University of Louisville, where he is a Henry Vogt Scholar and Master Tutor Mentor. He has been involved in the School of Music Student Council, the UofL chapter of the National Association for Music Education, the UofL chapter of the International Trumpet Guild, the Adidas Cardinal Pride Pep Band, the Cardinal Marching Band, Global Game Changers, the Louisville Central Community Center, the Kentucky Governor's Scholars Program, and the Lambda chapter of Pi Kappa Lambda, a music honours society. He studies trumpet with Reese Land and wind band conducting with Amy Acklin and Jason Cumberledge.*



**LANE MYERS,** TRUMPET  
STUDENT OF DR. REESE LAND

DEBORAH DIERKS, *PIANO*

IN PARTIAL FULFILLMENT OF THE BACHELOR OF MUSIC DEGREE

Senior Recital  
Friday, April 16, 2021  
Virtual Concert  
8:30 p.m.

# PROGRAM

Sonata for Trumpet and Piano

Paul Hindemith  
(1895-1963)

I. Mit Kraft

II. Mäßig bewegt

III. Trauermusik

Sidewinder for Unaccompanied Trumpet

Stanley Friedman  
(1951)

Song From The Heart

Eric Ewazen  
(1954)

## INTERMISSION

*(30 minutes)*

Trumpet Concerto in E-flat

Joseph Haydn  
(1732-1809)

I. Allegro

II. Andante

III. Allegro

More Light

Steve Rouse  
(1953)

# PROGRAM NOTES

## Sonata for Trumpet and Piano

**Paul Hindemith**  
**(1895-1963)**

While in exile, Paul Hindemith composed his *Sonata for Trumpet and Piano* in 1939. Though Hindemith suggests otherwise, this work is seen by many as programmatic for its depictions of the Nazi Regime. The first movement marked *Mit Kraft* (with strength/power) immediately begins with a bold theme in the trumpet while a thick mechanical accompaniment is played by the piano. As the piece progresses, unsettling flowing melodies followed by intense fanfare figures are played by the trumpet. The piano is often disjunct from the trumpet, as if the two instruments are at odds with each other. The ending of this movement is a restatement of the theme in the trumpet while the piano rips a contrasting accompaniment. The movement ends with a final trumpet fanfare to signify its end.

The second movement contrasts to the other two movements. Rather than intense fanfares and dark melodies, the mood is playful and bouncy. It is marked *Mäßig bewegt* which is often translated to "moderately moving."

The third movement, *Trauermusik* (funeral music), is yet another dramatic shift in this work. The piano gives a slow and somber introduction followed by soft melancholy bugle calls in the trumpet. The bugle calls continually crescendos through to an intense statement. The drama between the bugle calls and the piano continues to an intense climax. As the tempo quickens, more flowing melodic material is introduced. The work concludes with a section based a Bach Chorale named *Alle Menschen müssen sterben* - "All Men Must Die".

## Song From The Heart

**Eric Ewazen**  
**(1954)**

The music of Eric Ewazen has always brought a new taste to audiences with his brilliant use of harmony and melodic ideas. He has won numerous awards for his compositions and is currently the Theory and Analysis Professor at the Julliard School of Music. Originally composed for trumpet and piano, *Song from the Heart* combines beautiful trumpet melodies over a lush piano accompaniment.

## Sidewinder

**Stanley Friedman  
(1951)**

*Sidewinder* challenges the performers imagination as well as their interpretative abilities. This work is intended to provide the performer with a rest period. Though the music is challenging, the demand for stamina is low. Sidewinder is most commonly used to describe a rattle snake that is native to North America, but trumpet players also use this slang term to describe a rotary trumpet. The piece gives the impression of danger with many trills resembling that of a rattlesnake.

## Trumpet Concerto in E-flat

**Joseph Haydn  
(1732-1809)**

Haydn's *Trumpet Concerto in E-flat* is arguably one of the most important works ever written for the trumpet. The concerto was written for a brand-new instrument called the keyed trumpet. The keyed trumpet slowly changed the brass world as it was the first trumpet that had the ability to play chromatically. Though it was written in 1796, during Haydn's full maturity as a composer, it wasn't performed until 1800. One might infer that it took the performer four years to adequately learn the part on the new instrument.

The work showcases the new abilities capable on the keyed trumpet. Trumpets are known as fanfare instruments, but this concerto demands that the trumpet be a true solo instrument by playing operatically.

## More Light

**Steve Rouse  
(1953)**

Written for and dedicated to the former Professor of Trumpet at the University of Louisville, Dr. Tunnell. *More Light* contains many melodic fragments of Southern Baptist Hymns in the trumpet while underneath, a haunting piano accompaniment. There are more than a dozen hymns being played, but many are deeply embedded in the score. Some hymns are obvious, some are a challenge to the listener. How many hymns can you hear?





**JACK SEGAL,** BASS-BARITONE  
STUDENT OF DR. AMANDA BOYD

ADRIENNE FONTENOT, *PIANO*

IN PARTIAL FULFILLMENT OF THE BACHELOR OF ARTS DEGREE

Saturday, April 17, 2021  
Virtual Concert  
2:30 p.m.

# PROGRAM

Per la gloria d'adorarvi  
from *Griselda*

Giovani Bononcini  
(1670 – 1747)

Piu vaga e vezzosetta

Giovani Bononcini

Non posso disperar

Giovani Bononcini

Vado ben spesso cangiando loco

Giovani Bononcini

Winterreise

Franz Schubert  
(1797 – 1828)

- 1. Gute Nacht
- 3. Gefror'ne Tränen
- 5. Der Lindenbaum
- 24. Der Leiermann

## INTERMISSION

(30 minutes)

Now Sleeps the Crimson Petal

Rodger Quilter  
(1877 – 1953)

Weep you No More  
from *7 Elizabethan Lyrics*, Op.12

Rodger Quilter

Love's Philosophy

Rodger Quilter

# PROGRAM NOTES

The three composers selected for this recital represent some of the best artists of their time and language. From the Italian Baroque, German Classical/Romantic, and English Modern era. These are songs of love. Of its celebration, and the pain of its loss.

## Per la gloria d'adorarvi from *Griselda*

**Giovani Bononcini**  
(1670 – 1747)

Giovanni Bononcini (1670 – 1747) was an Italian composer, cellist, and singer of the Baroque period. In his life, he composed over twenty operas and hundreds of pieces of instrumental and vocal music. Extremely popular in his day, he had a prosperous career across Europe, living in Rome, Vienna, Berlin, London, and Paris. The pieces selected for this recital contain works from some of his great operas and solo cantatas.

This song comes from the opera *Griselda* and is sung by the character Ernesto as he pledges his love to Almirena

Per la gloria d'adorarvi

"For the Glory of Adoring You"

Per la gloria d'adorarvi voglio amarvi, o luci care.  
Amando penerò, ma sempre v'amerò, sì, sì, nel mio  
penare:  
penerò, v'amerò, luci care.

For the glory of adoring you, I want to love you, Oh,  
dear eyes,  
In love I will suffer, yet always I will love you,  
Yes, in my suffering: I will suffer, I will love you, dear,  
dear eyes.

Senza speme di diletto vano affetto è sospirare,  
ma i vostri dolci rai chi vagheggiar può mai e non, e  
non v'amare?  
penerò, v'amerò, luci care!

Without a hope of pleasure, it is vain affection to sigh,  
Yet your sweet glances: Who can ever admire them,  
No, and not love you?  
I will suffer, I will love you, dear, dear eyes.

## Piu vaga e vezzosetta

**Giovani Bononcini**

Another one of Bononcini's masterworks, this solo cantata is a setting of an anonymous text.

Piu vaga e vezzosetta

"More Desirable and Pretty Will You Be"

Più vaga e vezzosetta sarai  
Se nel tuo core dai luogo alla pietà!

Prettier and more graceful you will be,  
If in your heart you will make a place for sympathy

Non vedi, o semplicetta,  
Che scema il tuo rigore  
I pregi alla beltà?

Don't you see, you fool,  
That your hardness diminishes  
The quality of your beauty?

## Non posso disperar

Giovani Bononcini

Once misattributed to Severo De Luca, this cantata is a rare example of a minor key song by Bononcini.

Non posso disperar

"I Cannot Despair"

Non posso disperar,  
sei troppo cara al cor:

I cannot despair;  
you are far too dear to my heart.

il solo sperare  
d'aver a gioire  
m'è un dolce languire,  
m'è un caro dolor.

The mere hope  
of enjoying you  
is for me a sweet suffering,  
an adorable pain

## Vado ben spesso cangiando loco

Giovani Bononcini

This piece was also mistakenly attributed to another composer, Salvator Rosa. This is a solo cantata written for voice and basso continuo. The lyrics are anonymous.

Vado ben spesso cangiando loco

"Very Often, I Go From Place to Place"

Vado ben spesso cangiando loco,  
Ma non so mai cangiar desio.

Very often, I go from place to place,  
But I never change my desire.

Sempre l'istesso sarà il mio foco,  
E sarò sempre l'istesso anch'io,

My passion will always be the same,  
And I too will always be the same.

## Winterreise

Franz Schubert  
(1797 – 1828)

### 1. Gute Nacht

One of the greatest Austrian composers of the Classical and Romantic period, Franz Schubert (1797 – 1828) composed more than 600 secular German Art Songs, or *Lieder*, in his tragically short life. He began his musical career at a young age and continued until his death at age 31. The works selected for this recital all come from his final and perhaps most significant song cycle: *Winterreise*. An epic tragedy of loss and suffering set to the backdrop of a man's lone journey through the bitter cold of the European winter.

The opening of *Winterreise*, this song sets the stage for the cycle, depicting a wanderer who has lost his lover and finds himself despondent and alone. He must now find his own way through the snow and disappear into nature, as there is nothing left for him amongst people.

Gute Nacht

Fremd bin ich eingezogen,  
Fremd zieh' ich wieder aus.  
Der Mai war mir gewogen  
Mit manchem Blumenstrauß.  
Das Mädchen sprach von Liebe,  
Die Mutter gar von Eh' –  
Nun ist die Welt so trübe,  
Der Weg gehüllt in Schnee.

Ich kann zu meiner Reisen  
Nicht wählen mit der Zeit:  
Muss selbst den Weg mir weisen  
In dieser Dunkelheit.  
Es zieht ein Mondenschatten  
Als mein Gefährte mit,  
Und auf den weissen Matten  
Such' ich des Wildes Tritt.

Was soll ich länger weilen,  
Dass man mich trieb' hinaus?  
Lass irre Hunde heulen  
Vor ihres Herren Haus!  
Die Liebe liebt das Wandern,  
Gott hat sie so gemacht –  
Von einem zu dem andern –  
Fein Liebchen, gute Nacht.

Will dich im Traum nicht stören,  
Wär' Schad' um deine Ruh',  
Sollst meinen Tritt nicht hören –  
Sacht, sacht die Türe zu!  
Schreib' im Vorübergehen  
An's Tor dir gute Nacht,  
Damit du mögest sehen,  
An dich hab' ich gedacht.

"Good Night"

A stranger I arrived,  
a stranger I depart.  
May blessed me  
with many a bouquet of flowers.  
The girl spoke of love,  
her mother even of marriage;  
now the world is so desolate,  
the path concealed beneath snow.

I cannot choose the time  
for my journey;  
I must find my own way  
in this darkness.  
A shadow thrown by the moon  
is my companion;  
and on the white meadows  
I seek the tracks of deer.

Why should I tarry longer  
and be driven out?  
Let stray dogs howl  
before their master's house.  
Love delights in wandering –  
God made it so –  
from one to another.  
Beloved, good night!

I will not disturb you as you dream,  
it would be a shame to spoil your rest.  
You shall not hear my footsteps;  
softly, softly the door is closed.  
As I pass I write  
'Good night' on your gate,  
so that you might see  
that I thought of you.

### 3. Gefror'ne Tränen

The wanderer has realized that as he has been traveling, tears stream down his cheeks. Yet despite the fire burning in his chest, they are lukewarm and freeze on his face. He rages against his tears, for he refuses to believe that they are true to his heart.

Gefror'ne Tränen

Gefrorne Tropfen fallen  
Von meinen Wangen ab:  
Ob es mir denn entgangen,  
Dass ich geweinet hab'?

Ei Tränen, meine Tränen,  
Und seid ihr gar so lau,  
Dass ihr erstarrt zu Eise,  
Wie kühler Morgentau?

Und dringt doch aus der Quelle  
Der Brust so glühend heiss,  
Als wolltet ihr zerschmelzen  
Des ganzen Winters Eis.

"Frozen Tears"

Frozen drops fall  
from my cheeks;  
have I, then, not noticed  
that I have been weeping?

Ah tears, my tears,  
are you so tepid  
that you turn to ice,  
like the cold morning dew?

And yet you well up, so scaldingly hot,  
from your source within my heart,  
as if you would melt  
all the ice of winter.

## 5. Der Lindenbaum

As the wanderer journeys, he passes by a lime tree where he and his lover sat and carved their names into the bark. The wind calls to him through the branches, depicted in the rushing arpeggios of the piano. It calls for him to abandon his journey and to rest there, living only in the past, perhaps even ending his life. He refuses the siren song, moving onward and to the future. The past is gone, and there is nothing left for him there.

### Der Lindenbaum

Am Brunnen vor dem Tore,  
Da steht ein Lindenbaum;  
Ich träumt' in seinem Schatten  
So manchen süßen Traum.

Ich schnitt in seine Rinde  
So manches liebe Wort;  
Es zog in Freud' und Leide  
Zu ihm mich immer fort.

Ich must' auch heute wandern  
Vorbei in tiefer Nacht,  
Da hab' ich noch im Dunkel  
Die Augen zugemacht.

Und seine Zweige rauschten,  
Als riefen sie mir zu:  
Komm her zu mir, Geselle,  
Hier findest du deine Ruh'!

Die kalten Winde bliesen  
Mir grad' in's Angesicht,  
Der Hut flog mir vom Kopfe,  
Ich wendete mich nicht.

Nun bin ich manche Stunde  
Enfernt von jenem Ort,  
Und immer hör' ich's rauschen:  
Du fändest Ruhe dort!

### "The Lime Tree:

By the well, before the gate,  
stands a linden tree;  
in its shade I dreamt  
many a sweet dream.

In its bark I carved  
many a word of love;  
in joy and sorrow  
I was ever drawn to it.

Today, too, I had to walk  
past it at dead of night;  
even in the darkness  
I closed my eyes.

And its branches rustled  
as if they were calling to me:  
'Come to me, friend,  
here you will find rest.'

The cold wind blew  
straight into my face,  
my hat flew from my head;  
I did not turn back.

Now I am many hours' journey  
from that place;  
yet I still hear the rustling:  
'There you would find rest.'

## 24. Der Leiermann

In the final song of the cycle, the wanderer has journeyed into a village where he sees a Hurdy-Gurdy man grinding away on his instrument with frozen fingers. The man is unwanted and ignored; the villagers are disgusted by him. The wanderer is enraptured by the playing of this man, and having finally come to the end of his journey, gives in to his woe and asks to sing forevermore with the freezing musician.

### Der Leiermann

Drüben hinter'm Dorfe  
Steht ein Leiermann,  
Und mit starren Fingern  
Dreht er was er kann.

Barfuss auf dem Eise  
Schwankt er hin und her;  
Und sein kleiner Teller  
Bleibt ihm immer leer.

Keiner mag ihn hören,  
Keiner sieht ihn an;  
Und die Hunde knurren  
Um den alten Mann.

Und er lässt es gehen  
Alles, wie es will,  
Dreht, und seine Leier  
Steht ihm nimmer still.

Wunderlicher Alter,  
Soll ich mit dir geh'n?  
Willst zu meinen Liedern  
Deine Leier dreh'n?

### "The Hurdy-Gurdy Man"

There, beyond the village,  
stands a hurdy-gurdy man;  
with numb fingers  
he plays as best he can.

Barefoot on the ice  
he totters to and fro,  
and his little plate  
remains forever empty.

No one wants to listen,  
no one looks at him,  
and the dogs growl  
around the old man.

And he lets everything go on  
as it will;  
he plays, and his hurdy-gurdy  
never stops.

Strange old man,  
shall I go with you?  
Will you turn your hurdy-gurdy  
to my songs?

## Now Sleeps the Crimson Petal

**Rodger Quilter**  
(1877 – 1953)

Born in Sussex, England, Rodger Quilter (1877 – 1953) added over 100 art songs to the English canon. He is one of the most prominent of the English composers and helped to promote many great English poets. Names such as Emily Dickenson, Lord Tennyson, and William Shakespeare are some of the poets Quilter drew on to create his music.

A sonnet by Lord Alfred Tennyson and part of the larger work *The Princess*, this work has been set by many composers. Quilter's setting is one of the most well-known. Despite being one of his earliest works, it displays the mature songwriting that he would employ for the majority of his career.

## Weep you No More from *7 Elizabethan Lyrics*, Op.12

**Rodger Quilter**

A part of Quilter's *7 Elizabethan Songs*, this piece is a setting of a poem by the English Renaissance luteist and French spy John Dowland. It is a soft and mournful lamentation of one's death, as well as a calming and comforting reassurance that death ends all suffering.

A poem by Percy Shelly, this fast paced and joyful celebration of togetherness is one of Quilter's most famous works. It is a short and sweet ode to love and the notion that nothing exists alone.





**JONNY SIMPSON,** PIANO  
STUDENT OF DR. GABE EVENS

IN PARTIAL FULFILLMENT OF THE BACHELOR OF ARTS DEGREE

Saturday, April 17, 2021  
Virtual Concert  
12:00 p.m.



**ROMAN WOOD,** CELLO  
STUDENT OF PAUL YORK

KARA HUBER, *PIANO*

IN PARTIAL FULFILLMENT OF THE BACHELOR OF MUSIC DEGREE

Saturday, April 17, 2021  
Virtual Concert  
5:00 p.m.

# PROGRAM

Sonata No.3 in A Major for Cello and Piano    Ludwig Van Beethoven  
Op. 69    (1770-1827)

- I. Allegro, ma non tanto
- II. Scherzo. Allegro molto
- III. Adagio cantabile- Allegro vivace

Grave (1981)    Witold Lutoslawski  
Metamorphoses for Cello and Piano    (1913-1994)

Sonata No.2 in A Minor for Cello and Piano    Nikolai Miaskovsky  
Op.81    (1881-1950)

- I. Allegro moderato
- II. Andante cantabile
- III. Allegro con spirito

## PROGRAM NOTES

Sonata No.3 in A Major for Cello and Piano Ludwig Van Beethoven  
Op. 69 (1770-1827)

## I. Allegro, ma non tanto

## II. Scherzo. Allegro molto

### III. Adagio cantabile- Allegro vivace

For hundreds of years, Beethoven could be recognized for his intense fury, restlessness, and overall uncertainty within his compositions. However, there once was a different, more classical side to the composer, and perhaps this can be best represented in his third cello sonata. Composed in 1808, it was around this time in Beethoven's career that one can observe cellistic equality and melodic bass emerge in his compositions. A widely recognized example of this can be examined in the first movement of his *String Quartet No. 7*, Op.59, composed just two years earlier than the third cello sonata. Beethoven's A Major cello sonata was also the first of his cello sonatas in which the cello truly received full melodic equality. In his previous two sonatas, the cello acted more as a base figure, with no real opportunity to musically shine. The first movement of the Op. 69 sonata, *Allegro, ma non tanto*, opens with a rather curious theme, almost as if a question were being posed to the pianist. The piano comes in a few bars later, ending in a short cadenza. This innocent theme is observed throughout the movement, seeming that this question is longing to be answered. Nearing the end of the movement, the cellist once more poses this curious theme, and it finally is so sweetly answered. The second movement, *Scherzo. Allegro molto*, offers a contrasting musical voice to that of the first. Beethoven chose to implement a large amount of syncopation between the two voices within this movement, creating a sense of urgency and perhaps annoyance. The piano seems to melodically chase the cello around only to be met by the same energy. Eventually this tension is broken with a series of playful 6ths, however this does not last for long, as the movement would once again return to the initial syncopation. The last movement, *Adagio cantabile- Allegro vivace*, begins as a very tender lyrical passage in the cello voice, a theme that is derived from the first movement. After only a few bars of this lovely melody, the audience is met with a burst of energy when the *Allegro vivace* takes over. Feelings of overwhelming joy and humor become incredibly apparent, and this energy is sustained through the end of the piece, ending with an almost carefree finale.

**Grave (1981)**  
**Metamorphoses for Cello and Piano**

**Witold Lutoslawski**  
**(1913-1994)**

Polish-born contemporary composer, Witold Lutoslawski, was widely recognized for his unique atmospheres, textures, and techniques within his compositions. Perhaps being of the most notable in his style of writing, Lutoslawski frequently implemented aleatoric elements in his works. It would be these techniques and practices that lead to some of his greatest works, including his various symphonies, cello concerto, and chamber works. Included in these works is his single movement piece titled *Grave, Metamorphosis for Cello and Piano*, composed in 1981. This work was written after the passing of long time friend and colleague, Stefan Jarocinski, a musicologist who dedicated a large portion of his activity to the musical works of Claude Debussy. The piece is in the style of a “composed *accelerando*”, essentially meaning that it gives the illusion that the tempo is rising throughout the work, when in actuality it is not. Additionally, this helps add to the idea that the themes are going through metamorphosis, as listed in the subtitle of the work. Lutoslawski opens the composition with the pitches D-A-G-A. These pitches are a direct quote from Debussy’s opera *Pelleas et Melisande*. Thus it is here that the composer pays respect to his late friend. This series of intervals is taken throughout the rest of the piece and widely expanded on, getting more and more intense, again, musically depicting “metamorphosis.” The Debussy motif makes its return near the end of the piece with a much darker presentation, preceding a series of rising atmospheric fifths.

**Sonata No.2 in A Minor for Cello and Piano**  
**Op.81**

**Nikolai Miaskovsky**  
**(1881-1950)**

- I. Allegro moderato**
- II. Andante cantabile**
- III. Allegro con spirito**

Nikolai Miaskovsky has sometimes been referred to as the “Father of the Soviet Symphony.” With almost 30 completed symphonies, 13 string quartets, and a countless number of other chamber music compositions, Miaskovsky is quite possibly one of the most underrated composers of all time. Additionally, he is the only composer in history to be a five-time Stalin Priz winner (the Soviet Union’s state honor). Published in 1949, one year before his death, Russian and Soviet composer Nikolai Miaskovsky’s second cello sonata is a direct response to the well known Resolution on Music. This was essentially a document proposed by the Communist Party that would censure

any composer who failed to write in the style fit for the socialist realist aesthetic. Additionally, well-known composers such as Prokofiev and Shostakovich too felt the wrath of this document, and were heavily discouraged to continue writing in a non-conforming “anti-soviet” style. With no other option, and Soviet Russia breathing down his neck, Miaskovsky produced his second cello sonata. The first movement, *Allegro moderato*, presents a simple but dark theme in the key of a minor that is found throughout the duration of the movement. Miaskovsky strongly suggests feelings of longing, inevitability, and uncertainty with his melodic and harmonic technique. One can definitely observe the effort he made to ensure that the piece is as melancholy and aesthetically Russian as it could be with these simple figures. Miaskovsky, however, elaborates on these folk-esque themes by writing incredibly dense harmonies in the piano, providing a rich, yet somber atmosphere, even in the most intense of moments. The second movement, *Andante Cantabile*, promotes similar ideas to that of the first, however with a slightly different texture. The movement opens with a simple theme, however this time in a major key. Additionally, Miaskovsky chose to use a more open chord structure, helping him to create a more light, lyrical atmosphere. The last movement, *Allegro con spirito*, drastically differs from the previous two movements. Taken at a rather brisk tempo, the movement portrays a more frustrated, perhaps agitated side to the composer. It starts with the piano repeating a minor chord, followed by short, continuously expanding cello runs, and maintains this character throughout most of the movement. The movement concludes with a recap of the opening, followed by a more dramatic presentation of the ending of the first movement.



**AARON HILL, TENOR**  
STUDENT OF KATHERINE DONNER

DAVID GEORGE, *PIANO*

IN PARTIAL FULFILLMENT OF THE MASTER OF MUSIC DEGREE

Sunday, April 18, 2021  
Virtual Concert  
2:00 p.m.

# PROGRAM

Vaghe Stelle	Francesco Cavalli (1602-1676)
O Primavera	Rafaello Rontani (1573-1622)
“Un Momento Di Contento” from <i>Alcina</i>	George Frideric Handel (1685-1759)
“Se al labbro mio non credi”, K. 295	Wolfgang Amadeus Mozart (1756-1791)

## INTERMISSION

(30 minutes)

Abendstern, D. 806	Franz Schubert (1797-1828)
Nachtstück, D. 672, Op. 36, No.2	Franz Schubert
Der Schiffer, D. 536	Franz Schubert
Poème d'un jour, Op. 21	Gabriel Fauré (1845-1924)
Rencontre Toujour Adieu	
Songs From an Unmade Bed Here In My Bed An Admission Spring To Sing	Mark Campbell Jenny Giering Joseph Thalken Gihieh Lee Peter Foley



# PROGRAM NOTES

## Vaghe Stelle

Francesco Cavalli  
(1602-1676)

Francesco Cavalli (1602-1676), born Pier Francesco Caletti Bruni, began his musical career as a singer at the famous Italian church St. Mark's. There he studied under Claudio Monteverdi, who greatly influenced his operatic and song compositional output. Though he is most known for his operas, Cavalli has a small collection of Italian art songs set to the poetry of Aurelio Aureli. "Vaghe Stelle," tells a story of someone who is admiring the beauty of the stars at night, and requests that they open their eyes to shine down on them so that cupid may shoot his arrows into his breast and give him love. Cavalli sets this longing text to a very whimsical accompaniment that has a vocal line that dances throughout the piece. The piano introduction shares a similar musical theme that is found at the beginning of the vocal line and has a fair amount of motion in between phrases. Cavalli writes the accompaniment as though it represents the stars, and writes interspersed melodies to portray a playful conversation between the stars and the narrator.

Vaghe Stelle, luci belle, non dormite!  
Aprite il sereno de vostri begl'occhi,  
Lasciate ch'io scocchi in questo mio seno,  
Amor i suoi dardi  
Bei luicidi sguardi, i lumi, deh, aprite!

Lovely stars, beautiful lights, do not sleep!  
Open the brilliance of your beautiful eyes,  
I shall allow Cupid to shoot his arrows  
into my breast  
Beautiful shining glances, ah, open your eyes!

Translation by Wilhelm Hansen

## O Primavera

Rafaello Rontani  
(1573-1622)

A native of Florence, Italy, Rafaello Rontani (-1622) is most well-known for his compositional set of monodies titled "Le varie musiche." *O Primavera* (Oh Spring) describes the tumultuous relationship between the narrator and the season of spring. Accompaniment that is entirely chordal leaves the vocal line very exposed. The narrator expresses their appreciation for the beauty in nature that spring offers, but laments about the painful memory of their lost love that also returns with the season.

O primavera, gioventù dell'anno,  
Bella madre de' fiori,  
D'erbe novelle e di novelli amori!  
Tu torni ben, ma teco  
Non tornano i sereni  
e fortunati di delle mie gioie.

Oh Spring, youth of the year  
mother of the flowers,  
Of all growing things and of new love!  
You return, indeed, but with you  
the joy the bright happy days of my joys  
do not return.

Tu torni ben, tu torni,  
Ma teco altro non torna,  
Che del perduto mio caro tesoro  
La rimembranza misera e dolente.

Tu quella sei, pur quella  
Ch'eri pur dianzi sì vezzosa e bella,  
Ma non son io quel, che già un tempo fui,  
Sì caro agli occhi altrui.

You return indeed,  
but only the painful and suffering memory  
of my dear lost love  
Returns with you.

You were as you were before  
so fair and lovely  
But I am not the same as I was before. So dear to the  
eyes of others

Translation by Wilhelm Hansen

**“Un Momento Di Contento”**  
from *Alcina*

**George Frideric Handel**  
**(1685-1759)**

George Frideric Handel's (1685-1759) opera, *Alcina*, premiered in 1728 and has remained rather obscure to many opera houses. In this opera the character Oronte, the commander of Alcina's army, is betrothed to his beloved Morgana. However, upon seeing the arrival of Bradamante, disguised as Alcina's brother Ricciardo, Morgana falls in love with 'Ricciardo.' Oronte rebukes Morgana for her betrayal to him and vows to never take her back. In Act II, Morgana discovers that 'Ricciardo' was lying to her and is actually Bradamante. In Act III, After learning that her love for Ricciardo was all but a ruse, Morgana attempts to regain the love of Oronte, however, he keeps his promise and does not take her back. When she has left, he admits that he still loves her in “Un momento di contento.” In this aria, Oronte describes his love for Morgana as being a moment of happiness that will always make him faithful to her, and that all the pain and sorrow that he felt before has healed and turned to love. Handel's setting of the text is very characteristic of his compositional style, with ternary form and several melismatic sections that showcase the singer's instrument.

Un momento di contento

Un momento di contento  
Dolce rende a un fido amante  
Tutto il pianto che versò.  
Suol amore, dal dolore  
Tirar balsamo alle pene,  
E sanar chi pria pia piagò

“A moment of happiness”

A moment of happiness  
makes sweet for the faithful lover,  
All the tears that he has shed  
only love, from sorrow  
draws relief for the pain  
and heal the one who he at first had wounded

Translation by Bard Suverkrop

**“Se al labbro mio non credi”, K. 295 Wolfgang Amadeus Mozart**  
**(1756-1791)**

Wolfgang Amadeus Mozart (1756-1791) composed the concert aria “Se al labbro mio non credi” in 1778 for tenor voice and orchestra. The original text of this aria was provided by his frequent collaborator,

Pietro Metastasio (1698-1792), for the opera *Artaserse*, however, it was never included in any performances of the production. In this aria, the character Arbace defends himself to the character Megabise, who is accusing him of murdering King Serse for banishing Arbace from seeing his daughter, Mandane, the woman with whom he is in love. The ternary-like aria has three sections, with a rather uncharacteristic short, contrasting B section. Like other concert arias by Mozart, the text has a great deal of repetition and is beautifully lyrical, showcasing the full range of the tenor instrument.

"Se al labbro mio non credi"

Se al labbro mio non credi,  
Cara nemica mia,  
Aprimi il petto e vedi,  
Qual sia l'amante cor.

Il cor dolente e affitto,  
Ma d'ogni colpa privo,  
se pur non è delitto  
un innocente ardor.

"If you do not believe the words of my mouth"

If you do not believe the words of my mouth,  
my dear enemy,  
tear open my breast and see,  
what a loving heart is.

It is a wounded and afflicted heart,  
but without guilt,  
for it is not a crime  
an innocent passion.

Translation by Bard Suverkrop

## Abendstern, D. 806

**Franz Schubert**  
**(1797-1828)**

The pioneer of *Lied*, Franz Schubert (1797-1828) composed over 600 art songs in his lifetime and was master of song cycles. Schubert composed *Abendstern* (Evening Star) in 1824 only four years before his death and set it to text by the poet Johann Baptist Mayrhofer (1737-1836), a close friend of Schubert's. In this piece, the narrator gazes at the night sky and reflects upon the single star in the sky that is separated from the rest and questions why it is alone. The narrator sees himself as the lone star of love in the sky and notes the beautiful light that it brings the night sky. To represent this close relationship between the narrator and the star, Schubert doubles the vocal line in the accompaniment which creates a feeling of intimacy.

Abendstern

Was weilst du einsam an dem Himmel,  
O schöner Stern? und bist so mild; fair star?  
Warum entfernt das funkelnde Gewimmel  
Der Brüder sich von deinem Bild?  
Ich bin der Liebe treuer Stern,  
Sie halten sich von Liebe fern.

So solltest du zu ihnen gehen,  
Bist du der Liebe, zaud're nicht!  
Wer möchte denn dir widerstehen?  
Du süßes eigensinnig Licht.  
Ich säe, schaue keinen Keim,  
Und bleibe trauernd still daheim

"The Evening Star"

Why do you linger all alone in the sky,  
For you are so gentle;  
why does the host of sparkling brothers  
shun your sight?  
I am the faithful star of love,  
they keep far away from love.

If you are love,  
you should go to them without delay!  
For who could resist you,  
sweet, wayward light?  
I sow no seed, I see no shoot,  
and remain here, silent and mournful.

Translation © Richard Wigmore, author of Schubert: The Complete Song Texts, published by Schirmer Books, provided courtesy of Oxford Lieder ([www.oxfordlieder.co.uk](http://www.oxfordlieder.co.uk))

## Nachtstück, D. 672, Op. 36, No.2

Franz Schubert

Schubert set over 40 of his art songs to the text of poet Johann Baptist Mayrhofer, and the two maintained a close relationship throughout their lives. In 1819, Schubert composed *Nachtstück* (Nocturne) which can also be translated to 'nocturnal' in English. The text in this piece depicts a man on the brink of death reflecting upon the serene nature surrounding him. He expresses how he will soon be relieved from all the grief in his life and that he will take his final rest. The introduction of the piece portrays a foreboding mood that may signify to the listener that there is conflict due to its minor mode and its sparse accompaniment. However, the mood shifts once the narrator says "du heilige Nacht" (holy night). From this point, the text is supported by the piano's lengthy series of arpeggiated sixteenth notes that create a dream-like theme, signifying that the narrator is beginning the peaceful transition towards death.

### Nachtstück

Wenn über Berge sich der Nebel breitet  
Und Luna mit Gewölken kämpft,  
So nimmt der Alte seine Harfe, und schreitet  
Und singt waldeinwärts und gedämpft:  
Du heilige Nacht:  
Bald ist's vollbracht,  
Bald schlaf ich ihn, den langen Schlummer,  
Der mich erlöst von allem Kummer.

Die grünen Bäume rauschen dann:  
Schlaf süß, du guter, alter Mann; Sleep  
Die Gräser lispeln wankend fort:  
Wir decken seinen Ruheort;  
Und mancher liebe Vogel ruft:  
O lass ihn ruhn in Rasengruft!  
Der Alte horcht, der Alte schweigt,  
Der Tod hat sich zu ihm geneigt.

### "Nocturne"

When the mists spread over the mountains,  
and the moon battles with the clouds,  
the old man takes his harp, and walks  
towards the wood, quietly singing:  
Holy night,  
soon it will be done.  
Soon I shall sleep the long sleep  
which will free me from all grief:

Then the green trees rustle:  
sweetly, good old man;  
and the swaying grasses whisper:  
We shall cover his resting place:  
And many a sweet bird calls:  
'Let him rest in his grassy grave!'  
The old man listens, the old man is silent.  
Death has inclined towards him.

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## Der Schiffer, D. 536

Franz Schubert

Another of Schubert's pieces that is set to the text of Mayrhofer is *Der Schiffer* (The Boatman). Composed in 1817, this charming piece follows

the narrator as he navigates his boat through a perilous storm that threatens his life. The text seems to contrast the jaunty themes that Schubert has set for the piano. It is in the last verse of the piece that the boatman explains that he despises a normal, uneventful life and finds much more joy in the challenge of conquering the dangerous seas. The modified strophic form of the song and the repetition of the melody compliments the feeling of joy that the boatman has for sailing.

#### Der Schif er

Im Winde, im Sturme befahr' ich den Fluss,  
Die Kleider durchweicht der Regen im Guss;  
Ich peitsche die Wellen mit mächtigem Schlag,  
Erhoffend mir heiteren Tag.

Die Wellen, sie jagen das ächzende Schiff,  
Es drohet der Strudel, es drohet der Riff,  
Gesteine entkollern den felsigen Höh'n,  
Und Tannen erseufzen wie Geistergestöh'n.

So musste es kommen, ich hab' es gewollt,  
Ich hasse ein Leben behaglich entrollt;  
Und schlängen die Wellen den ächzenden Kahn,  
Ich priese doch immer die eigene Bahn.

Drum tose des Wassers ohnmächtige Zorn,  
Dem Herzen entquillet ein seliger Born,  
Die Nerven erfrischend, o himmlische Lust,  
Dem Sturme zu trotzen mit männlicher Brust!

#### "The Boatman"

In wind and storm I row on the river,  
my clothes are soaked by the pouring rain;  
I lash the waves with powerful strokes,  
hoping for a fine day.

The waves drive the creaking boat,  
whirlpool and reef threaten:  
rocks roll down from the craggy heights,  
and fir trees sigh like moaning ghosts.

It had to come to this, I wished it so;  
I hate a life that unfolds comfortably.  
And if the waves devoured the creaking boat,  
I would still extol my chosen course.

So let the waters roar with impotent rage;  
a fountain of bliss gushes from my heart,  
refreshing my nerves. O celestial joy,  
to defy the storm with a manly heart!

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## Poème d'un jour, Op. 21

**Gabriel Fauré**  
(1845-1924)

### Rencontre

Gabriel Fauré (1845-1924) is one of the most prolific composers of modern French music. Fauré composed *Poème d'un jour* in 1878 during his middle compositional period, marked by historians as being a period when he incorporated more modality and an increased scope of emotions throughout his music. The successful librettist and poet Charles Grandmougin composed the poetry for *Poème d'un jour* and follows the entirety of a relationship that lasts but a single day. With a ceaseless and rapid piano accompaniment, "Rencontre" (Meeting) brings to life the anticipation and flurry of infatuation that the narrator feels when he encounters the subject of his affection for the first time. The text reflects a mood of youthful excitement and bliss, as well as a naivety, for the narrator is declaring his love for a woman he has only just met. This feeling of excitement and anticipation is paralleled in

the accompaniment with constant pulsing of arpeggios that propel the vocal line forward.

"Rencontre"

J'étais triste et pensif quand je t'ai rencontrée,  
Je sens moins aujourd'hui mon obstiné tourment,  
Ô dis-moi,  
serais-tu la femme inespérée  
Et le rêve idéal poursuivi vainement?

Ô passante aux doux yeux,  
serais-tu donc l'amie  
Qui rendrait le bonheur au poète isolé,  
Et vas-tu rayonner sur mon âme affermie  
Comme le ciel natal sur un cœur d'exilé?

Ta tristesse sauvage, à la mienne pareille,  
Aime à voir le soleil décliner sur la mer!  
Devant l'immensité ton extase s'éveille  
Et le charme des soirs à ta belle âme est cher.

Une mystérieuse et douce sympathie  
Déjà m'enchaîne à toi comme un vivant lien,  
Et mon âme frémit, par l'amour envahie  
Et mon cœur  
te chérit sans te connaître bien.

"Meeting"

I was sad and pensive when I met you,  
Today I feel less my persistent pain;  
O tell me,  
could you be the long hoped-for woman,  
And the ideal dream pursued in vain?

O passer-by with gentle eyes,  
could you be the friend  
To restore the lonely poet's happiness,  
And will you shine on my steadfast soul  
Like native sky on an exiled heart?

Your timid sadness, like my own,  
Loves to watch the sun set on the sea!  
Such boundless space awakes your rapture,  
And your fair soul prizes the evenings' charm.

A mysterious and gentle sympathy  
Already binds me to you like a living bond,  
And my soul quivers, overcome by love,  
And my heart,  
without knowing you well, adores you

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## Toujour

"Toujours" (Always), passionately and tumultuously expresses the lover's rejection of him. As fast as the infatuation began, it has been replaced with fire and anger. Fauré's accompaniment uses rapid triplets that explode from the beginning of the piece and races ceaselessly to the end. The pulsing arpeggiated eighth notes are repeated throughout the piece, but unlike "Rencontre", it is more explosive, as if to imitate the rapid heartbeat of the narrator and his racing rageful thoughts surrounding his unrequited love.

"Toujour"

Vous me demandez de me taire,  
De fuir loin de vous, pour jamais  
Et de m'en aller, solitaire,  
Sans me rappeler qui j'aimais!

Demandez plutôt aux étoiles  
De tomber dans l'immensité,  
À la nuit de perdre ses voiles,  
Au jour de perdre sa clarté!

Demandez à la mer immense  
De dessécher ses vastes flots  
Et quand les vents sont en démente,  
D'apaiser ses sombres sanglots!

Mais n'espérez pas que mon âme  
S'arrache à ses âpres douleurs  
Et se dépouille de sa flamme  
Comme le printemps de ses fleurs!

"Always"

You ask me to be silent,  
To flee far from you forever  
And to go my way alone,  
Forgetting whom I loved!

Rather ask the stars  
To fall into infinity,  
The night to lose its veils,  
The day to lose its light!

Ask the boundless sea  
To drain its mighty waves,  
And the raging winds  
To calm their dismal sobbing!

But do not expect my soul  
To tear itself from bitter sorrow,  
Nor to shed its passion  
As springtime sheds its flowers!

## Adieu

In the final piece in the cycle, “Adieu” (Goodbye), the narrator has come to terms with the fact that the love he once felt is not reciprocated and he has moved past his grief. Peace and simplicity are the themes that can be found in both the text and the accompaniment. Though there is less rhythmic complexity in this piece compared to “Rencontre” and “Toujours,” there is a brief return to the themes of triplets found in the middle section where the narrator says “On voit dans ce monde léger changer” or “In this fickle world we see all our dreams change.” Here the narrator is reflecting on the sadness that he still carries with him from the previous stages of the love affair. Peace yet again returns with a shift back to the major mode. The narrator expresses that he has moved on from the woman he once loved and is once and for all saying goodbye.

### “Adieu”

Comme tout meurt vite, la rose déclose,  
Et les frais manteaux diaprés des prés;  
Les longs soupirs, les bien-aimées, fumées!

On voit dans ce monde léger changer  
Plus vite que les flots des grèves, nos rêves,  
Plus vite que le givre en fleurs,  
nos cœurs!

À vous l'on se croyait fidèle, cruelle,  
Mais hélas! les plus longs amours sont courts!

Et je dis en quittant vos charmes,  
sans larmes,  
Presqu'au moment de mon aveu,

### “Goodbye”

How swiftly all things die, the rose in bloom,  
And the cool dappled mantle of the meadows;  
Long-drawn sighs, loved ones, all smoke!

In this fickle world we see our dreams  
Change more swiftly than waves on the shore,  
Our hearts change more swiftly  
than frosted flowers!

To you I thought I would be faithful, cruel one,  
But alas! the longest loves are short!

And I say, taking leave of your charms,  
without tears,  
Adieu! Almost at the moment of my avowal, Farewell!

Translation © Richard Stokes, author of *The Book of Lieder*, published by Faber, provided courtesy of Oxford Lieder ([www.oxfordlieder.co.uk](http://www.oxfordlieder.co.uk))

## Songs From an Unmade Bed Here In My Bed

**Mark Campbell**  
**Jenny Giering**

The song cycle *Songs From an Unmade Bed*, written by playwright Mark Campbell in 2005, features uniquely, eighteen different composers and one librettist, whereas song cycles usually are bound together with the music of one composer. The text of the cycle explores the romantic life of a gay man living in New York City. Beginning with “Here In My Bed” composed by Jenny Giering, the

piece features an accompaniment that is primarily chordal, allowing for the vocal line to be showcased, as well as maintaining the melancholy mood. The narrator dramatically laments about the sad nature of his life in which he is tragically alone and that he feels as though he could die at any point leaving a boring life behind. The dark humor of this piece is accentuated perfectly with the accompaniment and truly embodies the pessimistic and melodramatic nature of the character.

I could die here tonight  
All alone, here in my bed  
Alone in this most neglected of rooms  
Between sheets that clash and mismatched socks  
In ragged old fruit of the looms  
And when my body is found  
Cold and prone, here in my bed  
In more than its current state of decay  
They'll all look around at my drab life  
And instantly rule out foul play,

No empty bottles of pills...  
No motive to debate  
No violent scene, just crumbs on a paper plate

Death by saltine  
I could die here tonight  
Die unknown here in my bed  
And yet it is too abundantly clear  
That even the act of being dead  
Would only feel redundant here  
In my bed.

### **An Admission**

### **Joseph Thalken**

In this humorous piece, the narrator in the cycle explains to his love interest that he did not turn out to be as perfect looking as the narrator thought he would be. Composed by Joseph Thalken, the musical themes in this piece could be described as melodic, yet unpredictable, which is a perfect reflection of the narrator's scattered words. The quick tempo and constant modulation of keys parallels the narrator's rapid thought process in his attempts to explain himself to his lover.

I recall my disappointment on first seeing you nude  
An admission I admit that could be badly misconstrued.  
You are utterly attractive, Have a wonderful frame.



But there's you with clothes and you without  
And they're not quite the same.

While you still had your clothes on  
I had imbued you with perfection  
With rather massive shoulders  
And a cut midsection  
But when I saw you naked  
It was a disconcerting matter  
How your chest got softer and your but got flatter.  
Yet today I watch you sleeping  
So superbly unfurled.  
And I can't imagine trading that body  
For anybody.. Nearly any other body  
In the world.

## Spring

Gihieh Lee

"Spring", composed by Gihieh Lee opens with the narrator rebuking the happiness and love that spring seems to bring to the world. He expresses his jealousy of gleeful couples all around him and although the narrator begins the piece by mocking the beautiful nature that Spring has to offer, it is quickly revealed that he feels resentful toward it. The piece begins with a chromatic scale in the right hand of the accompaniment that ends on a dissonant note which acts as a wonderful precursor to the sarcastic nature of the text. There is a constant forward motion with the accompaniment that acts as a springboard for the narrator's seemingly never ending list of grievances with the season. To the listener, it may sound as though the narrator is finished when he says "when I'm alone and it is spring," however, it transitions into another brief musical section before the final note, further exemplifying the narrator's endless grievances with spring.

Curse the croci sprouting all around  
And trample them back into the ground  
On me theri phallic beauty's lost  
I'm dreaming of a killing frost  
Its spring and i'm not in love

See those branches growing green and thick  
A little napalm ought to do the trick  
Let's pray that winter comes back soon  
A crushing blizzard say in, June...  
It's spring and i'm not in love

Cute and supple couples couple  
Ev'ry pairing warm and caring  
So much in love  
Am I jealous, Angry, sullen,  
Piqued, resentful, glum, despairing  
All of the above  
So grab that feath'ry thing mid note  
And throttle its ruby throated throat  
It doesn't have the right to sing  
When I'm alone and it is spring  
Witlessly twittering fitfully flittering  
Pitifully glittering and deeply embittering  
Spring.

### **To Sing**

**Peter Foley**

*Songs From an Unmade Bed* features several songs that are comical, however, there are also several songs which are very sentimental. In "To Sing," composed by Peter Foley, the narrator describes how blissful it would feel to just sing without any intention or purpose other than to feel joy and to be carefree. He also makes the analogy of feeling freedom with love and surrendering yourself to all of the highs and lows that come with it. The lyrical qualities of this piece can be described as blissful and free due to its melodic vocal line. The theme of carefree bliss is accentuated by the accelerando that creates a crescendo into the middle section of the piece where the vocal line feels as though it is flying.

To Sing  
To just sing and not care if it means anything  
To sing  
To float on the unfiltered thrill of a note  
Sing and delight in the joy it can bring  
To fly To soar for once let go  
Suspend for a while all you think you know and sing  
Give in give out and not eve care what the song is about  
Oh...

To love the same way  
To know that it's never too late in the day to love  
Just love surrender to all that is brutal and tender in love  
To just love  
Ah...  
It has happened before it can happen again



**AIDAN TERRY,** DOUBLE BASS  
STUDENT OF SIDNEY KING

ADRIENNE FONTENOT, *PIANO*

IN PARTIAL FULFILLMENT OF THE MASTER OF MUSIC DEGREE

Sunday, April 18, 2021  
Virtual Concert  
7:30 p.m.

# PROGRAM

Sonata No. 1 for Double Bass and Piano

David Anderson  
(b. 1962)

Allegro moderato

Largo

Cadenza; Allegro molto

Romance for Violin and Piano, Op. 23

Amy Beach  
(1867-1944)  
trans. by Alexander Verster  
(b. 1990)

## INTERMISSION

Concerto No. 1 for Double Bass and Piano

Andres Martin  
(b. 1981)

Tangueramente

Nocturno

Allegro obsesivo

## PROGRAM NOTES

**Sonata No. 1 for Double Bass and Piano**

**David Anderson  
(b. 1962)**

David Anderson is a beloved figure in the double bass world having composed a large catalog of popular solos, chamber works, and large ensemble works featuring the double bass. He has served as principal bass with the Louisiana Philharmonic Orchestra in New Orleans since 1996 and the Britt Festival Orchestra in Oregon since 1994. In addition to composition and classical performing, Mr. Anderson performs with a wide variety of jazz, funk, and soul groups in New Orleans. He often performs with and composes for his wife, harpist Catherine Anderson.

His first sonata for double bass and piano is a favorite in the double bass world. The first movement features a driving march-like character with a gentle, expressive middle section. The slow second movement begins with a solemn progression in the piano with a pedal note played by the soloist, followed by an elegiac melody in the double bass. The third movement begins with a dramatic cadenza. Following this the double bass and piano begin an energetic dance in alternating meters leading to a fugue section. The work concludes with a virtuosic show in the upper registers of the double bass.

### **Romance for Violin and Piano, Op. 23**

**Amy Beach  
(1867-1944)**

**trans. by Alexander Verster  
(b. 1990)**

Premiered to overwhelming acclaim on July 6th, 1893 at the Women's Musical Congress held during the World's Columbian Exhibition in Chicago, the *Romance for Violin and Piano* is a shining testament to Beach's artistry. The work showcases a sweet but athletic lyricism accompanied by lush harmonies. This delicate interplay between the soloist and the piano so astonished the audience attending the premier that an encore was performed. The Romance was dedicated to and premiered by Maud Powell (1867-1920), a prominent American virtuoso of the violin and a close friend to Beach. The Romance is one of only a few works for violin that Beach composed during her career, but it remains a favorite.

Amy Beach is one of the most well-remembered women composers of the Romantic period, and certainly one of the most well-known American composers of the era. Born Amy Marcy Cheney in New Hampshire in 1867, Beach showed incredible musical skill from an early age. Self-taught in composition and piano, she cemented her place in music history as one of the most prolific women composers of the Romantic period. She was married to a prominent Boston surgeon, Mr. H. H. A. Beach, in 1885. In accordance with her husband's wishes, she focused her efforts on continuing her self-guided studies in composition during this period and greatly limited public recitals. In the decades following his death 1910, she returned to public performances and wowed audiences in both America and Europe. Amy Beach retired from composing and performing in 1940 due to ill health and died in New York City in 1944.

## Concerto No. 1 for Double Bass and Piano

Andres Martin  
(b. 1981)

Andres Martin is one of the most sought-after composers, performers, and teachers in the double bass world. His impressive list of compositions has earned him many accolades and awards, including the Composition Recognition Award from the International Society of Bassists in 2019. This award recognizes the impact of his compositions on the double bass community. His works are regularly performed around the world, and his first concerto for double bass, composed in 2012, is quickly becoming a standard work.

The first movement, *Tangueramente*, begins with a solemn invocation which leads to an edgy and energetic theme. The movement concludes with another solemn melody. *Nocturno*, the second movement, is rich with lyricism and expressive energy. It's chromatic melody weaves through the upper registers of the double bass, then relaxes into brooding minor harmony before leading attacca into the final movement. The driving final movement, *Allegro obsesivo*, closes the work with frenzy. Leading with a virtuosic flash, the movement is characterized by an obsessive drive, leading to a dark, heavy double stop theme. The work closes with a dynamic cadenza and similarly frenetic energy.



**BEN SEVY**

ALTO AND SOPRANO SAXOPHONE

STUDENT OF MICHAEL TRACY

IN PARTIAL FULFILLMENT OF THE MASTER OF MUSIC DEGREE

Sunday, April 18, 2021  
Virtual Concert  
4:30 p.m.



# PROGRAM

Joshua

Miles Davis  
(1926-1991)  
Victor Feldman  
(1934-1987)

Waltz for Debby

Bill Evans  
(1929-1980)

Body and Soul

Johnny Green  
(1908-1989)

Ping-Pong

Wayne Shorter  
(b. 1933)

## INTERMISSION

*(30 minutes)*

Armando's Rhumba

Chick Corea  
(1941-2021)

Push Up The

Donny McCaslin  
(b. 1966)  
arr. Ben Sevy  
(b. 1996)

Cow Poke Blues

Ben Sevy

Jason Knuckles, *tenor saxophone*  
Will Hoyt, *trumpet*  
De'Quan Tunstull, *piano*  
Cameron Bilek, *flute*  
Jailynn Lake-Noel, *bass*  
Frank Morrison, *drums*

# PROGRAM NOTES

## Joshua

**Miles Davis**  
(1926-1991)  
**Victor Feldman**  
(1934-1987)

*Joshua* appears on the album "Seven Steps to Heaven", released in 1963. This piece is the opener because it has great energy and unique composition techniques like an interesting form and meter change. Most of the song is in the key of D minor but there are unusual turn arounds at the end of each section that make the tune harmonically interesting. Also, *Joshua* has an AABA form with the A sections being 12 measures long in 4/4 and the bridge being 8 measures long in 3/4. During the melody, the form is as described but during solos the bridge is repeated three times. These challenges in the form made this a great piece to study.

## Waltz for Debby

**Bill Evans**  
(1929-1980)

This composition was originally written for his niece. It is a beautiful waltz and was made more popular by Cannonball Adderley and Bill Evans on the album "Know What I Mean?", released in 1961 where they switch from a waltz to 4/4. I am pushing my boundaries by trying something brand new. I will perform this tune in a "free jazz" style. This means that we may play parts of the form and the melody but then branch out to discover new sounds and musical tension. Free jazz is historically a reaction to the cultural and racial tensions in the U.S. throughout the 60's. I believe that now is a time of tension as well. Frank Morrison and I will be performing as a duet.

## Body and Soul

**Johnny Green**  
(1908-1989)

This ballad has been a standard since 1930. A notable and iconic recording of this piece is the 1939 version by Coleman Hawkins, where he improvises in a beautiful, horizontal, and extremely chromatic manner around the melody. Since then it has been performed by countless musicians. Jailynn Lake-Noel and I will be performing *Body and Soul* as a duet. Playing a ballad like this is a real challenge. I hope to demonstrate my ability to play vulnerable and honestly.

## **Ping-Pong**

**Wayne Shorter**  
**(b. 1933)**

This song is a great representation of the hard-bop era. It is a high-energy, classic recording from the Jazz Messengers on the album "Ugetsu", released in 1963. It is especially known for the rhythm section motive in the A sections that is meant to mimic a ping-pong match. The form is ABABCA (8-12-8-12-8-8). I love the blues influence and attitude of this tune and how the Jazz Messengers make the interesting chords and form feel so natural.

## **Armando's Rhumba**

**Chick Corea**  
**(1941-2021)**

Chick Corea was an incredibly influential musician. His music, that evolved constantly throughout his career, reached many people and inspired countless musicians. This performance is dedicated to his life and is a thank you for all his years of service to the world of music. I hope we do it some justice by performing our version of *Armando's Rhumba*. Enjoy!

## **Push Up The**

**Donny McCaslin**  
**(b. 1966)**  
**arr. Ben Sevy**  
**(b. 1996)**

I found Donny McCaslin's music in my freshman year of my undergraduate degree. The music intrigued me by the blend of genres I heard. When he came to Denver I was blown away by his energy on stage and love of performance. I arranged this song for my combo last year, with different instrumentation, but was never able to perform it because of the Covid outbreak. Here is my new arrangement with soprano and flute. This piece is challenging my improvisation style because of the pop influence heard in the harmonies and strange form. The form is 6-6-4-6-6-16. The contemporary pop harmonies push me to improvise differently than one might on a jazz standard. This has added new colors to my improvisational approach. And a special thanks to Cameron Bilek who is soloing on this challenging piece as her first improv performance!

*Cow Poke Blues* is my original blues that was written as an attempt to just have some dang fun at the end of my recital. (not saying we were not having fun the entire concert!) The title is for my jazz combo this semester. I said the term “Cow Poke” and I guess it was the first time most of them have heard the term “Cow Poke”. We had some laughs, and I was inspired to title my tune the *Cow Poke Blues*. I hope everyone has had a great time and enjoyed our music! Thank you all for listening!

### Acknowledgements

Thank you to my parents Suzanne and Peter Sevy. They have been the greatest parents I could ask for and have fully supported me throughout all parts of my life. As well as my siblings, Amelia Kerr and John Sevy. Thanks for all the years of love and the ones to come! Thank you to my friends here at U of L, especially Jennifer Terrell who has been by my side through this experience.

I would like to thank Michael Tracy who has worked hard to teach me what he knows about jazz, saxophone, and life skills. He has always believed in and supported me and will remain a high standard for what makes a good mentor. As well as Chris Fitzgerald and Barry Johnson who taught me so much, served on my recital committee, and truly embodied what it means to be an empathetic, knowledgeable, effective, and whole educator.

# UNIVERSITY JAZZ COMBOS

## PROGRAM

Soul Gaze	Nick Felty (b. 1999)
Theme for Frank and Beans	Luke Pinkowski (b. 2002)
Ingrid's Tune	Ingrid Detken (b. 1995)

### Intermission (30 minutes)

Dancing Happily	Johnson Machado (b. 1967)
Sky Fish	Christian Olds (b. 2002)
This is Love?	Jailynn Lake (b. 1997)

### HERBIE HANCOCK COMBO Gabe Evens, *director*

Johnson Machado, *tenor saxophone*  
Nick Felty, *trumpet*  
Zach Abrams, *trombone*  
Luke Pinkowski, *guitar*  
Indrid Detken, *piano*  
Jailynn Lake-Noel, *bass*  
Christian Olds, *drums*



**A MOZART MASH-UP**  
OR  
**COVID FAN TUTTE**  
OR  
**WE NEED A HAPPY ENDING!**

Monday, April 19, 2021  
Cardinal Stadium  
7:00 p.m.

# PROGRAM

In a world of COVID-19, opera performances are cancelled and the very existence of opera as an artform is threatened. Characters from three different Mozart operas, lost as a result of COVID closures, have been sucked into a black hole and deposited in the end zone of Cardinal Stadium. Without a complete set of characters for any one opera, Despina and Tamino must convince random characters from three different Mozart operas to work together to make it to a happy ending.

## Act I

**Mash-up Overture**

**Arr. Joshua Lowery**

**from *The Marriage of Figaro***

**Duetтини  
Cavatina**

**Susanna and Figaro  
Figaro**

Figaro and Susanna are finally to be married. Figaro is measuring the new living space for their bed. Susanna is admiring her new bonnet. They are excited for their upcoming wedding. Figaro is happy about their new living space because it is conveniently located between their respective charges, the Count and the Countess. However, Susanna points out that her room being conveniently located near the Count's is an unwelcomed convenience. Figaro finally understands what Susanna is telling him and vows to have get the last word with the Count.

**from *The Magic Flute***

**Introduction**

**Tamino**

Prince Tamino is lost and being chased by a dragon.

**from *Così fan tutte***

**Terzetti**

**Don Alfonso, Ferrando, Guglielmo\***

Ferrando, Guglielmo and Don Alfonso are discussing the fidelity of women. Ferrando and Guglielmo believe their girlfriends, Dorabella and Fiordiligi, are absolutely true. Don Alfonso scoffs and argues their girlfriends are false and "all women are like that." He states that he can prove it and the three enter into a wager.

from *The Magic Flute*

**Aria**

**Tamino**

Tamino is given a portrait of Pamina, the daughter of the Queen of the Night. He immediately falls in love and vows to rescue her.

**Terzetto**

**Three Spirits\***

In the Magic Flute, the Spirits act as guides to Prince Tamino and Papageno as they seek Zoroastro's temple. In our version, they attempt to act as guides, however, in a pandemic, this proves to be problematic.

from *Così fan tutte*

**Aria**

**Don Alfonso**

Alfonso, as a part of the plan, is overly dramatic as he explains to Fiordiligi and Dorabella that Ferrando and Guglielmo must leave.

**Terzettino**

**Don Alfonso, Fiordiligi\*, Dorabella**

Don Alfonso, Fiordiligi and Dorabella tearfully wave good bye to Ferrando and Guglielmo. Only Don Alfonso knows that this is a ruse as part of his wager with the boys.

from *The Marriage of Figaro*

**Aria**

**Figaro**

Figaro admonishes Cherubino for his flamboyant clothes and foppish ways. Figaro describes to him how different his new life will be like in the military.

from *The Magic Flute*

**Aria**

**Queen of the Night**

The Queen of the Night demands that Pamina, her daughter, be loyal to her and kill Sarastro.

**Duetto**

**Papageno\* and Pamina**

Papageo and Pamino, both looking for their true loves, sing of the contentment they wish to find.



**Aria**

**Pamina**

Pamina and Tamino have found each other. However, Tamino has taken a vow of silence and cannot speak to her. She misinterprets this to mean he no longer loves her. Her only solace is death.

from *Così fan tutte*

**Aria**

**Despina**

Despina, Don Alfonso's partner in the con, tries to convince the sisters that men are all the same – untrustworthy.

from *The Marriage of Figaro*

**Recitativo ed Aria**

**Count Almaviva**

Count Almaviva believes that he understands what has been going on around him (he does not) and sings of his inevitable triumph.

from *The Magic Flute*

**Aria**

**Monastatos\***

Monastatos is a lowly servant who wishes only to experience the love of a beautiful girl.

from *Così fan tutte*

**Duetto**

**Guglielmo\* and Dorabella\***

Guglielmo and Dorabella find themselves attracted to each other. At first they try to resist, but in the end, they cannot.

## **Act II**

**Prelude**

**(It's a surprise!)**

from *The Marriage of Figaro*

**Aria**

**Basilio\***

Basilio tells how he saved himself from several dangers in his youth, by using the skin of a donkey for shelter and camouflage.

from *The Magic Flute*

**Recitativo**

**Tamino and Chorus**

Tamino arrives at Sarastro's temple where he finds multiple doors. He attempts to open one and is told from within to "go back."

from *The Marriage of Figaro*

**Sestetto**

**Susanna, Marcellina\*, Don Curzio\*,  
Count Almavivo, Bartolo\* and Figaro**

Just prior to this sextet, it has been revealed that Figaro is the love-child of Don Bartolo and Marcellina. Everyone is duly surprised, however, not as much as Susanna who enters in the middle of the "reunion."

**Duettino**

**Countess\* and Susanna\***

The Countess and Susanna write a letter to the Count luring him to the garden for a secret meeting. In the letter they ask him to return the pin that is attached to the letter to signify his willingness to meet.

from *The Magic Flute*

**Terzetto**

**Three Spirits\***

The Spirits continue trying to guide everyone to a happy ending, however, their once spritely attitude has shifted to frustration.

from *Così fan tutte*

**Aria**

**Despina**

Despina shares with Dorabella and Fiordiligi her experience and wisdom with regard to men.

**Recitativo ed Aria**

**Dorabella**

After her fiancé has left for ward (remember, this is but Don Alfon's ruse) Dorabella is inconsolable. Her grief is overwhelming declaring the only answer is to die.

**Aria**

**Ferrando**

Ferrando tells Guglielmo to remain true because the thought of even a moment of love from their fiancée is worth the wait.

from *The Marriage of Figaro*  
**Aria**

**Barbarina**

Barbarina was given a pin (remember the one on the letter from the Countess and Susanna?) by the Count to return. Unfortunately, she has lost it.

from *The Magic Flute*

**Finale**

**Papageno, Three Spirits\*, Papagena,  
Queen of the Night\*, Three Ladies\* and Monastatos\***

Papageno is frantically looking for his Papagena, but his pipes do not seem to be working. He has been looking everywhere. Finally, he decides he will never find his Papagena so he proceeds to attempt suicide. The Three Spirits stop him in the nick of time and remind him that his magic bells will call her to him. He plays his magic bells and Papagena appears. They are both excited to see each other and sing about all of the children they will have together (Happy Ending!). Meanwhile, the Queen of the Night and her evil forces (the Three ladies and Monastatos) are trying to sneak out of the temple, but instead they are banished in a flash of thunder (evil is fanquished!) and the music changes from dark to light.

from *The Marriage of Figaro*  
**Recitativo ed Aria**

**Susanna**

Susanna is being spied on by her husband, Figaro. He thinks that she is preparing to meet her lover, which is not true. She is simply playing along with the secret plot to catch the Count being unfaithful to the Countess. Susanna knows that Figaro is spying on her so she purposefully tries to tease him. However, by the end of the aria, she is singing of and to her true love, Figaro.

**“Coriam Tutti” (Happy Ending!)**

**Tutti (Everyone)**

This is the finale. The Count apologizes to the Countess and asks for forgiveness. She grants it – all couples are reunited – Happy Ending!

**\*Special Teams**

# Opera Theater

## Officials

Despina  
Tamino

Amelia Welsh  
Aaron Hill

## Team Marriage of Figaro

### Offense

Susanna  
Figaro  
Barbarina

Sarah DeMoor  
Isaac Pendley  
Sarah Byrd

### Defense

Count Almaviva

Cameron Carnes

### Special Teams

Marcellina  
Bartolo  
Countess  
  
Susanna  
Don Curzio  
Basilio  
Antonio

Sarah Moser (Despina)  
Jonah Carter (Don Alfonso)  
Sarah Moser (Despina)  
Yoo-Jin Jung (Pamina)  
Amelia Welsh (Despina)  
Aaron Hill (Tamino)  
Aaron Hill (Tamino)  
Jonah Carter (Don Alfonso)

## Team Così fan tutte

### Offense

Despina  
Don Alfonso

Sarah Moser  
Jonah Carter

### Defense

Ferrando  
Dorabella

Tyler Carnes  
Ashton Clark

### Special Teams

Guglielmo  
Fiordiligi  
Dorabella

Cameron Carnes (Count Almaviva)  
Amelia Welsh (Despina)  
Yoo-Jin Jung (Pamina)

## **Team Magic Flute**

### **Offense**

Tamino	Ethan Murphey
Pamina	Yoo-Jin Jung
Papageno	Matthew Houston
Papagena	Abby Mires
Spirits	Sarah Givens
	Emma Pinkley

### **Defense**

Queen of the Night	Brittany Carwile
--------------------	------------------

### **Special Teams**

Spirit	Sarah Byrd (Barbarina)
Queen of the Night	Amelia Welsh (Despina)
First Lady	Sarah DeMoor (Susanna)
Second Lady	Sarah Moser (Despina)
Third Lady	Ashton Clark (Dorabella)
Monastatos	Aaron Hill (Tamino)

**Michael Ramach**, director

**Kimcherie Lloyd**, music director

**Seungah Kwon**, rehearsal accompanist and assistant conductor

**David Borman, Joshua Lowery**, assistant conductor

# University Symphony Orchestra

**Kimcherie Lloyd**, director

**David Borman, Joshua Lowery, Seungah Kwon**, assistant conductor

**Christopher Wolfzorn**, undergraduate assistant

## **Violin I**

Misaki Hall\*  
Samantha Lamkin  
Aimee Quinn  
LaMargaret Johnson  
Jennifer Terrell  
Allie Hagan

## **Violin II**

Victoria Smith\*  
Taylor Wallace  
Emilia Carter  
Hannah Gibson  
Anna Laverty  
AnnaGrace Hurst

## **Viola**

Elizabeth Knutowski\*  
Sarah Wilson  
Sheronda Shorter  
Nathaniel Jackson

## **Cello**

Bailey Holbrook\*  
Will Goodwin  
Roman Wood  
Daniel Risner  
Lize Dreyer  
Benjamin Meitzen  
Ainsley Moore  
Brendan Stock  
Leah Preston  
Logan Florence

## **Bass**

John Anderson\*  
Tina Slone  
Jonathan Kaiser  
Taylor Hoog  
Arlen Faulkner  
Andrew Van Meter  
Michael Dennis

## **Piccolo**

Nate Gonzalez

## **Flute**

Cameron Bilek  
Hannah Iglehart  
Nate Gonzales

## **Oboe**

Jackson Brummett  
Stephanie Hile  
Nadia Cho

## **Clarinet**

Robert Acosta  
Elise Piecuch  
Aaron Seay

## **Bassoon**

Niko Wasdovich  
Jackie Royce

**Horn**

Michael Coleman  
Elizabeth Cooksey  
Bailey Hatzell  
Matthew Howard  
Tarren Sexton  
Ben Taylor

**Trumpet**

David Deacon  
Gabriel Edwards  
William Joiner  
Lane Myers

**Trombone**

Josh Lang  
Sean Small

**Bass Trombone**

Carter Woosley

**Tuba**

Griffin Wilson

**Percussion**

Alex Prichett  
Kirk Knight  
Luke Anderson

**Keyboard**

Seungah Kwon

**Special thanks:**

University of Louisville Athletics:

Michael Ortman, Associate Athletic Director of Facilities

Andrew Curtis McClung, Facilities Manager

Erika Fitzgerald, Director of Ticket Operations

T-Shirts donated by Triplett and Carothers

Dr. Amy Acklin, Associate Director of Bands and Director of the  
CMB



**COLE GREGORY, PERCUSSION**  
STUDENT OF DR. GREG BYRNE

IN PARTIAL FULFILLMENT OF THE BACHELOR OF MUSIC DEGREE

Virtual Concert



# PROGRAM

Chega De Saudade  
for Solo Jazz Vibraphone (2020)

Antonio Carlos Jobim  
(1927-1994)  
Gary Burton  
(b. 1943)  
trans. Jose Uzcategui  
(b. 1994)

[A]tudes for Solo Snare Drum (2021)

Caleb Pickering  
(b. 1990)

[C]tude  
[E]tude  
[G]tude

Timpani Forces for Solo Timpani (2013)

Mendel Lee  
(b. 1975)

I. Rising, Falling  
II. Explosion  
III. Pendulum  
IV. Momentum

Danny Boy for Solo Marimba (2018)

Brian Mueller  
(b. 1983)

An Assembly of Outrage  
for Solo Snare Drum and Tape (2017)

Caleb Pickering

*Warning: This selection contains profanity and some tracks of audio  
that some may find disturbing.*

Complex Limit  
Duet for Doumbek and Marimba (2021)

Sam Riddick  
(b. 2001)

Sam Riddick, *darbuka*

Perennial for Solo Drum Set and Playback (2020)

Matt Garstka  
(b. 1989)

# PROGRAM NOTES

**Chega De Saudade  
for Solo Jazz Vibraphone (2020)**

**Antonio Carlos Jobim  
(1927-1994)  
Gary Burton  
(b. 1943)  
trans. Jose Uzcategui  
(b. 1994)**

*Chega De Saudade for Solo Jazz Vibraphone*, transcribed by Jose Uzcategui and performed by the virtuosic vibraphonist Gary Burton, is something I found in my time analyzing great jazz vibraphonists. I studied the last five years with the jazz great Dick Sisto and have learned a lot about the style of Gary Burton and how jazz vibraphone should sound through Mr. Sisto's and Gary's playing. It is transcribed from a television broadcast of Gary's playing note for note in the early 1970's. It is an awesome feeling to tap into what Gary Burton played and this piece has taken me on a great journey of musical knowledge. The piece is virtuosic in nature with many embellishments while still being very melodic in nature, making it fun to play and listen to! I fell in love with it, and I hope you fall in love with it as well!

**[A]tudes for Solo Snare Drum (2021)**

**Caleb Pickering  
(b. 1990)**

**[C]tude  
[E]tude  
[G]tude**

I became very fond of Dr. Caleb Pickering's works for how unique they were in nature. His pieces normally include solo percussion with tape playback connecting to real world issues and pop-culture that were very innovative in percussion writing. However, Dr. Pickering writes very virtuosic pieces that push the modern percussionist to their technical limit. His *[A]tudes for solo snare drum* are a prime example of this. These are some of the most intricate snare etudes I have ever played and some of the most difficult. They pushed me to my technical limit, from playing rudiments I didn't even think were possible, to nested-tuplets and polyrhythmic phrasing, Dr. Pickering's musical genius is next to none. The style is a modern take on Delecluse's *12 Snare Etudes* which are considered standard repertoire today. I see these solos as being the future of those in a matter of time and I am excited to share these with you. Rather than playing one, I decided to program these

in a recital form and did the three that spell out my initials, CEG. Cole Evan Gregory. Little did I know, these were some of the hardest etudes in the book! It has been a blast and a pleasure to work on these as they have all directly influenced the way I look at snare drum-playing differently now and improved my technical apparatus.

## **Timpani Forces for Solo Timpani (2013)**

**Mendel Lee  
(b. 1975)**

**I. Rising, Falling**

**II. Explosion**

**III. Pendulum**

**IV. Momentum**

I previously played one of the movements of this monstrous four movement work for my senior recital in high school. However, at the time, this piece in its entirety was a little bit more than I was prepared to be able to play. As time went along through my undergraduate career, I have played Michael Bump's *Timpani Study II Concerto*, John Pstathas' *Planet Damnation* and many other works that would inevitably lead me back to this piece. *Timpani Forces* is one of the hardest timpani pieces in the percussion literature. The first movement, Rising, Falling, has macro and micro-phrasing simulating rising and falling in multiple hands, sometimes in canon-like figures with many tuning changes. The second movement titled, Explosion, is full of very rapid colors and insanely quick tuning changes that demand the player to precisely hit multiple tuning changes at one time with both feet pedaling. The third movement titled, Pendulum, is one of the most unique timpani movements I have ever played. There is a sub-melody in one drum presented by glissandi throughout with many pitch changes played on another drum. At some points of the piece, sometimes both drums are glissando-ing polyrhythms against each other, which presents a unique skill set in order to do. The fourth movement titled, Momentum, is nostalgic for me. It is the movement I performed my senior year in high school. I played it well for a senior in high school, however, I wanted to mark my growth and how far I have come by playing this as a homage to these last five years of development. Not only that, as musicians, we can always improve, and I felt like I know the language of the piece a lot better now. This piece is a true tour-de-force and I hope you enjoy it.

## **Danny Boy for Solo Marimba (2018)**

**Brian Mueller**  
(b. 1983)

I first performed works by Dr. Brian Mueller in early 2018 as a sophomore at UofL. I was searching for lyrical marimba pieces to play for an upcoming recital and found his arrangement of two church hymns, *In the Bleak Midwinter* and *Come Down O Love Divine*. I performed this arrangement many times for masterclasses, competitions, recital, and even at my church. I soon discovered many more arrangements of Dr. Mueller's thereafter and fell in love with how technically compelling, rich in harmony and beautifully elegant his pieces were. I came across Dr. Mueller once more at PASIC in 2019. I was blown away by his ability to just emote on the marimba, how much he could channel emotion through his playing and just how much of an astoundingly good musician he was. I then started on *Danny Boy*. This arrangement hit home for me. *Danny Boy* is usually played at funerals and is of Irish descent. It is my heritage, and I have suffered losses along my undergrad career. I thought this was the perfect way to dedicate to my aunt who I lost to breast cancer in 2017, my grandpa in 2001 to esophageal cancer and my grandmother to heart issues a few days before Christmas in 2019. This piece has sentimental value to me just because of the message of the lyrics. Lyrics such as, 'Ye'll come and find the place where I am lying and kneel and say an Ave there for me.' This basically means after the person is dead, buried, and gone, they can still be visited, and they'll be there for their loved ones watching over them. The arrangement is beautifully done. It is extremely technical, at times almost feeling like a piano piece because of the number of notes compacted in, however, still very pleasing to the ear in harmony and heartfelt. I would say this is one of the most beautiful marimba pieces ever written and I would say this piece pushed me to my expressive limit and it was a great way to honor my loved ones I've lost who have crossed over to heaven. God has blessed me with the ability to make music and I am thankful to share that to the world. Not only that, but this has connected me to Dr. Mueller and I will be attending MTSU as a Master of Music Student in the Fall of 2021 alongside Dr. Mueller as my teacher.

## **An Assembly of Outrage for Solo Snare Drum and Tape (2017)**

**Caleb Pickering**

This piece is very dark in nature. It exploits the problem the world has with social divide in America, yellow journalism, violence and overall political divide. I thought this piece brought an idea of what is happening right now in our country and tells both sides of the story

red and blue. It is very moving in nature. It shows how the country must move forward as one and unified, not torn apart and set aside by differences. The country has seen its fair share of violence, fake news, a major pandemic, public outrage, loss of life, political ambiguity on both sides, and many other things in nature. This made this piece controversial yet compelling for me. As someone who stands as independent in my political views seeing views from both sides as fair, it was important to me to show the dark, the ugly, and the ideals of what happens when the world doesn't work together. However, this piece truly inspired me by its true virtuosity in technical approach, chops, and emotional appeal. The piece explores some of the craziest techniques I have ever played on snare drum, some of the hardest rhythmic and rudiment motives I've ever played, extremely fast open rolls, spoken text with lined up rhythmic motives that match and many other things. This piece sums up the stress and ambiguity of these uncertain times in our country that create stress, chaos, and distrust towards social media and media. In times as crazy as these, this piece conveys how many people may feel and I thought made it compelling for my recital to relate to something in the real world around us. It is one of the most, if not the most, challenging snare drum works, I have ever played.

**Complex Limit**  
**Duet for Darbuka and Marimba (2021)**

**Sam Riddick**  
**(b. 2001)**

This piece was written by my great friend and percussion colleague Sam Riddick. He has become very skilled in the area of composition and decided to write a piece for us to play together for my recital. This piece was designed to push the percussionist to their technical limit, hence the name. The piece is very rapid in tempo, explores many Middle Eastern canonic rhythmic structures, complex time signatures, rhythmic interplay between the darbuka and the marimba, extremely challenging technical feats, and is exhilarating for the audience. The piece tonally puts the listener on the edge of their seat and is a very quick yet adventure-filled ride for being 3+ minutes long. I am very excited to share with you what Sam has written and very proud of Sam for writing this piece. He will be a staple name in the percussion repertoire in the very near future.

**Perennial for Solo Drum Set and Playback (2020)    Matt Garstka  
(b. 1989)**

As many of my friends know, my biggest influence as a drummer has been Matt Garstka for many years. I have played many of his works, including *Animals as Leaders* songs in previous recitals. Matt has truly made me the fundamentally strong drummer I am today. Since discovering him in late 2015, I have transcribed every song, bought his cymbals, met the guy, and even stayed in contact with him to date. Having an idol that is humble enough to send you messages and see you succeed is something anybody would wish for. I am very thankful for him, as his music and inspiration has gotten me through very tough times. *Perennial* is a work that is so modern and unique I don't even know how to describe it. There are a lot of awesome metric modulations, the style is always varying, and of course, it is filled with ridiculous chops. Everything I am playing is exact to Matt as this is what he played on the album and transcribed himself when recording this with guitar mastermind Josh Dela Victoria. The song is very complex, although grooves, is very heavy in nature. The song shows a lot of grit and is very big in presence at the end and allows me to fully channel myself through the drums. I thought this would be a unique, chop-filled way to end my career at UofL considering most have never seen me play drum set. Not only that, but I also wanted to show my growth from 5 years ago not be anywhere near the drummer I am today, to now the technical player I have become.



**A MOZART MASH-UP**  
OR  
**COVID FAN TUTTE**  
OR  
**WE NEED A HAPPY ENDING!**

Tuesday, April 20, 2021  
Cardinal Stadium  
7:00 p.m.

# PROGRAM

In a world of COVID-19, opera performances are cancelled and the very existence of opera as an artform is threatened. Characters from three different Mozart operas, lost as a result of COVID closures, have been sucked into a black hole and deposited in the end zone of Cardinal Stadium. Without a complete set of characters for any one opera, Despina and Tamino must convince random characters from three different Mozart operas to work together to make it to a happy ending.

## Act I

**Mash-up Overture**

**Arr. Joshua Lowery**

**from *The Marriage of Figaro***

**Duetтини  
Cavatina**

**Susanna and Figaro  
Figaro**

Figaro and Susanna are finally to be married. Figaro is measuring the new living space for their bed. Susanna is admiring her new bonnet. They are excited for their upcoming wedding. Figaro is happy about their new living space because it is conveniently located between their respective charges, the Count and the Countess. However, Susanna points out that her room being conveniently located near the Count's is an unwelcomed convenience. Figaro finally understands what Susanna is telling him and vows to have get the last word with the Count.

**from *The Magic Flute***

**Introduction**

**Tamino**

Prince Tamino is lost and being chased by a dragon.

**from *Così fan tutte***

**Terzetti**

**Don Alfonso, Ferrando, Guglielmo\***

Ferrando, Guglielmo and Don Alfonso are discussing the fidelity of women. Ferrando and Guglielmo believe their girlfriends, Dorabella and Fiordiligi, are absolutely true. Don Alfonso scoffs and argues their girlfriends are false and "all women are like that." He states that he can prove it and the three enter into a wager.



from *The Magic Flute*

**Aria**

**Tamino**

Tamino is given a portrait of Pamina, the daughter of the Queen of the Night. He immediately falls in love and vows to rescue her.

**Terzetto**

**Three Spirits\***

In the Magic Flute, the Spirits act as guides to Prince Tamino and Papageno as they seek Zoroastro's temple. In our version, they attempt to act as guides, however, in a pandemic, this proves to be problematic.

from *Così fan tutte*

**Aria**

**Don Alfonso**

Alfonso, as a part of the plan, is overly dramatic as he explains to Fiordiligi and Dorabella that Ferrando and Guglielmo must leave.

**Terzettino**

**Don Alfonso, Fiordiligi\*, Dorabella**

Don Alfonso, Fiordiligi and Dorabella tearfully wave good bye to Ferrando and Guglielmo. Only Don Alfonso knows that this is a ruse as part of his wager with the boys.

from *The Marriage of Figaro*

**Aria**

**Figaro**

Figaro admonishes Cherubino for his flamboyant clothes and foppish ways. Figaro describes to him how different his new life will be like in the military.

from *The Magic Flute*

**Aria**

**Queen of the Night**

The Queen of the Night demands that Pamina, her daughter, be loyal to her and kill Sarastro.

**Duetto**

**Papageno\* and Pamina**

Papageo and Pamino, both looking for their true loves, sing of the contentment they wish to find.

**Aria**

**Pamina**

Pamina and Tamino have found each other. However, Tamino has taken a vow of silence and cannot speak to her. She misinterprets this to mean he no longer loves her. Her only solace is death.

from *Così fan tutte*

**Aria**

**Despina**

Despina, Don Alfonso's partner in the con, tries to convince the sisters that men are all the same – untrustworthy.

from *The Marriage of Figaro*

**Recitativo ed Aria**

**Count Almaviva**

Count Almaviva believes that he understands what has been going on around him (he does not) and sings of his inevitable triumph.

from *The Magic Flute*

**Aria**

**Monastatos\***

Monastatos is a lowly servant who wishes only to experience the love of a beautiful girl.

from *Così fan tutte*

**Duetto**

**Guglielmo\* and Dorabella\***

Guglielmo and Dorabella find themselves attracted to each other. At first they try to resist, but in the end, they cannot.

## **Act II**

**Prelude**

**(It's a surprise!)**

from *The Marriage of Figaro*

**Aria**

**Basilio\***

Basilio tells how he saved himself from several dangers in his youth, by using the skin of a donkey for shelter and camouflage.

from *The Magic Flute*

**Recitativo**

**Tamino and Chorus**

Tamino arrives at Sarastro's temple where he finds multiple doors. He attempts to open one and is told from within to "go back."

from *The Marriage of Figaro*

**Sestetto**

**Susanna, Marcellina\*, Don Curzio\*,  
Count Almavivo, Bartolo\* and Figaro**

Just prior to this sextet, it has been revealed that Figaro is the love-child of Don Bartolo and Marcellina. Everyone is duly surprised, however, not as much as Susanna who enters in the middle of the "reunion."

**Duettino**

**Countess\* and Susanna\***

The Countess and Susanna write a letter to the Count luring him to the garden for a secret meeting. In the letter they ask him to return the pin that is attached to the letter to signify his willingness to meet.

from *The Magic Flute*

**Terzetto**

**Three Spirits\***

The Spirits continue trying to guide everyone to a happy ending, however, their once spritely attitude has shifted to frustration.

from *Così fan tutte*

**Aria**

**Despina**

Despina shares with Dorabella and Fiordiligi her experience and wisdom with regard to men.

**Recitativo ed Aria**

**Dorabella**

After her fiancé has left for ward (remember, this is but Don Alfon's ruse) Dorabella is inconsolable. Her grief is overwhelming declaring the only answer is to die.

**Aria**

**Ferrando**

Ferrando tells Guglielmo to remain true because the thought of even a moment of love from their fiancée is worth the wait.

from *The Marriage of Figaro*  
**Aria**

**Barbarina**

Barbarina was given a pin (remember the one on the letter from the Countess and Susanna?) by the Count to return. Unfortunately, she has lost it.

from *The Magic Flute*

**Finale**

**Papageno, Three Spirits\*, Papagena,  
Queen of the Night\*, Three Ladies\* and Monastatos\***

Papageno is frantically looking for his Papagena, but his pipes do not seem to be working. He has been looking everywhere. Finally, he decides he will never find his Papagena so he proceeds to attempt suicide. The Three Spirits stop him in the nick of time and remind him that his magic bells will call her to him. He plays his magic bells and Papagena appears. They are both excited to see each other and sing about all of the children they will have together (Happy Ending!). Meanwhile, the Queen of the Night and her evil forces (the Three ladies and Monastatos) are trying to sneak out of the temple, but instead they are banished in a flash of thunder (evil is fanquished!) and the music changes from dark to light.

from *The Marriage of Figaro*  
**Recitativo ed Aria**

**Susanna**

Susanna is being spied on by her husband, Figaro. He thinks that she is preparing to meet her lover, which is not true. She is simply playing along with the secret plot to catch the Count being unfaithful to the Countess. Susanna knows that Figaro is spying on her so she purposefully tries to tease him. However, by the end of the aria, she is singing of and to her true love, Figaro.

**“Coriam Tutti” (Happy Ending!)**

**Tutti (Everyone)**

This is the finale. The Count apologizes to the Countess and asks for forgiveness. She grants it – all couples are reunited – Happy Ending!

**\*Special Teams**

# Opera Theater

## Officials

Despina  
Tamino

Amelia Welsh  
Aaron Hill

## Team Marriage of Figaro

### Offense

Susanna  
Figaro  
Barbarina

Sarah DeMoor  
Isaac Pendley  
Sarah Byrd

### Defense

Count Almaviva

Cameron Carnes

### Special Teams

Marcellina  
Bartolo  
Countess  
  
Susanna  
Don Curzio  
Basilio  
Antonio

Sarah Moser (Despina)  
Jonah Carter (Don Alfonso)  
Sarah Moser (Despina)  
Yoo-Jin Jung (Pamina)  
Amelia Welsh (Despina)  
Aaron Hill (Tamino)  
Aaron Hill (Tamino)  
Jonah Carter (Don Alfonso)

## Team Così fan tutte

### Offense

Despina  
Don Alfonso

Sarah Moser  
Jonah Carter

### Defense

Ferrando  
Dorabella

Tyler Carnes  
Ashton Clark

### Special Teams

Guglielmo  
Fiordiligi  
Dorabella

Cameron Carnes (Count Almaviva)  
Amelia Welsh (Despina)  
Yoo-Jin Jung (Pamina)

## **Team Magic Flute**

### **Offense**

Tamino	Ethan Murphey
Pamina	Yoo-Jin Jung
Papageno	Matthew Houston
Papagena	Abby Mires
Spirits	Sarah Givens
	Emma Pinkley

### **Defense**

Queen of the Night	Brittany Carwile
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### **Special Teams**

Spirit	Sarah Byrd (Barbarina)
Queen of the Night	Amelia Welsh (Despina)
First Lady	Sarah DeMoor (Susanna)
Second Lady	Sarah Moser (Despina)
Third Lady	Ashton Clark (Dorabella)
Monastatos	Aaron Hill (Tamino)

**Michael Ramach**, director

**Kimcherie Lloyd**, music director

**Seungah Kwon**, rehearsal accompanist and assistant conductor

**David Borman, Joshua Lowery**, assistant conductor

# University Symphony Orchestra

**Kimcherie Lloyd**, director

**David Borman, Joshua Lowery, Seungah Kwon**, assistant conductor

**Christopher Wolfzorn**, undergraduate assistant

## **Violin I**

Misaki Hall\*  
Samantha Lamkin  
Aimee Quinn  
LaMargaret Johnson  
Jennifer Terrell  
Allie Hagan

## **Violin II**

Victoria Smith\*  
Taylor Wallace  
Emilia Carter  
Hannah Gibson  
Anna Laverty  
AnnaGrace Hurst

## **Viola**

Elizabeth Knutowski\*  
Sarah Wilson  
Sheronda Shorter  
Nathaniel Jackson

## **Cello**

Bailey Holbrook\*  
Will Goodwin  
Roman Wood  
Daniel Risner  
Lize Dreyer  
Benjamin Meitzen  
Ainsley Moore  
Brendan Stock  
Leah Preston  
Logan Florence

## **Bass**

John Anderson\*  
Tina Slone  
Jonathan Kaiser  
Taylor Hoog  
Arlen Faulkner  
Andrew Van Meter  
Michael Dennis

## **Piccolo**

Nate Gonzalez

## **Flute**

Cameron Bilek  
Hannah Iglehart  
Nate Gonzales

## **Oboe**

Jackson Brummett  
Stephanie Hile  
Nadia Cho

## **Clarinet**

Robert Acosta  
Elise Piecuch  
Aaron Seay

## **Bassoon**

Niko Wasdovich  
Jackie Royce

**Horn**

Michael Coleman  
Elizabeth Cooksey  
Bailey Hatzell  
Matthew Howard  
Tarren Sexton  
Ben Taylor

**Trumpet**

David Deacon  
Gabriel Edwards  
William Joiner  
Lane Myers

**Trombone**

Josh Lang  
Sean Small

**Bass Trombone**

Carter Woosley

**Tuba**

Griffin Wilson

**Percussion**

Alex Prichett  
Kirk Knight  
Luke Anderson

**Keyboard**

Seungah Kwon

**Special thanks:**

University of Louisville Athletics:

Michael Ortman, Associate Athletic Director of Facilities

Andrew Curtis McClung, Facilities Manager

Erika Fitzgerald, Director of Ticket Operations

T-Shirts donated by Triplett and Carothers

Dr. Amy Acklin, Associate Director of Bands and Director of the  
CMB





# UNIVERSITY GUITAR STUDIO

STUDIO OF DR. STEPHEN MATTINGLY

Tuesday, April 20, 2021  
Virtual Concert  
8:00 p.m.

# PROGRAM

Lute Suite in A minor, BWV 995

Johann Sebastian Bach  
(1685-1750)

II. Allemande  
V. Gavotte I  
VI. Gavotte II en Rondo

Henry Davidson, *guitar*

Fantasia

Roberto Gerhard  
(1896-1970)

Sal Contrino, *guitar*

Mallorca

Isaac Albéniz  
(1860-1909)

Nicolás Ross Skarneo, *guitar*

Preludio from Suite Compostelana

Federico Mompou  
(1893-1987)

Andrew Ramsey, *guitar*

Estudio in C Major

Francisco Tárrega  
(1852-1909)

Abby Laughlin, *guitar*

Etude Op. 48, No. 3

Mauro Giuliani  
(1781-1829)

Etude Op. 60, No. 4

Matteo Carcassi  
(1792-1853)

Michael Hall, *guitar*

Kinkachoo, I Love You

Phillip Houghton  
(1954-2017)

Avalon McAffrey, *guitar*

Etude 11

Heitor Villa-Lobos  
(1887-1959)

Logan Florence, *guitar*

Allegro

Jakob Giles  
(b. 1999)

Jakob Giles, *guitar*

Sonata Clasica

Manuel Maria Ponce  
(1882-1948)

I. Allegro

Liam Hedrick, *guitar*

El Decameron Negro

Leo Brouwer  
(b. 1939)

I. La Harpe du Guerrier

II. La Huida de los Amantes por el Valle de los Ecos

Daniel Monaghan, *guitar*

Neverland

Thomas Flippin  
(b. 1983)

I. Summons

III. Game

Ascher Taylor-Schroeder, *guitar*

# ANGEL GROSS, TRUMPET

STUDENT OF DR. REESE LAND

Deborah Dierks, *piano and organ*

## PROGRAM

Sonata Prima Per Trombetta Sola      Giovanni Bonaventure Viviani  
(1638-1693)  
arr. Edward Tarr

I. Andante  
II. Allegro  
III. Presto  
IV. Allegro  
V. Adagio

“With Malice Towards None”      John Williams  
from the Motion Picture *Lincoln*      (b. 1952)

Concerto for Trumpet      Alexander Arutunian  
(1920-2012)  
ed. Roger Voison

*In partial fulfillment of the Bachelor of Music degree*

**CARTER WOOSLEY**  
BASS TROMBONE

STUDENT OF DR. BRETT SHUSTER

JESSICA DORMAN, *PIANO*

AUSTIN ECHOLS, *ORGAN*

JOSH LANG, SPENCER HAWKINS, HUNTER SNOW, *TROMBONE*

NOAH CENTERS, ALEX CASTILLO, *EUPHONIUM*

CARTER CANTRELL, *BASS TROMBONE*

GRIFFIN WILSON, *TUBA*

IN PARTIAL FULFILLMENT OF THE BACHELOR OF MUSIC DEGREE

Wednesday, April 21, 2021  
Virtual Concert  
8:30 p.m.

# PROGRAM

Suite for Violoncello No. 1 in G Major  
BWV 1007

Johann Sebastian Bach  
(1685-1750)

Prelude  
Allemande  
Courante  
Minuet I  
Minuet II  
Sarabande  
Gigue

Cantico del sol di San Francesco d'Assisi  
Hosannah! for Organ and Trombone, S.677

Franz Liszt  
(1811-1886)

## INTERMISSION

*(30 minutes)*

Concerto for Tuba/Bass Trombone (1985)

John Williams  
(b.1932)

I. Allegro moderato  
II. Andante  
III. Allegro molto

Blue Topaz  
for Bass Trombone and Trombone Ensemble

Tommy Pederson  
(1920-1998)

# PROGRAM NOTES

## **Suite for Violoncello No. 1 in G Major BWV 1007**

**Johann Sebastian Bach  
(1685-1750)**

Johann Sebastian Bach needs no introduction. The First Cello Suite in G Major was written around 1720, with the original autograph manuscript being lost. Bach's wife, Anna Magdalena Bach made a copy of the manuscript, which has created a chasm in the music history world on the actual intent of Johann Sebastian for this collection of suites. Several editions exist for dozens of instruments which poses the question, what did Bach hear when he wrote these suites? This performance of the First cello suite will be on the bass trombone, in the original key of G Major. Opening up with a Prelude based on arpeggiation of chords, the Prelude has become one of the most recognisable pieces of music of all time. All movements are roughly based on dance styles from court dances from the Baroque era.

## **Cantico del sol di San Francesco d'Assisi Hosannah! for Organ and Trombone, S.677**

**Franz Liszt  
(1811-1886)**

Composed in 1862 then published in 1867, *Hosannah!* was written by Austrian composer, organist and piano virtuoso Franz Liszt. Believed to be written for Eduard Grosse (Trombonist and double bassist in the Weimar Court Chapel) who was a close friend and collaborator with Liszt, then later was the bass trombonist at the premier of Wagner's Bayreuth Festival Orchestra. This piece is written in the style of a chorale prelude a la J.S Bach, and features the melody to *Heilig ist Gott der Vater*. Also an arrangement of Liszt's 41, this melody comes is featured in Liszt's *Cantico del Sol di San Francesco d'Assisi*, which Liszt subsequently arranged for several different settings. This setting had several different titles, such as *Sonntags-Posaunenstück* (translates to "Sunday Trombone Music"), and *Sinfonia Sacra* which has long been associated with the antiphonal music of Gabrieli from Renaissance Venice.

## **Concerto for Tuba/Bass Trombone (1985)**

**John Williams**  
**(b.1932)**

Off to the movies with John Williams' *Concerto for Tuba*. Written in 1985 while Williams was the Conductor Laureate of the Boston Pops Orchestra (BPO) for the Centennial of the Boston Symphony Orchestra (BSO)/BPO. Tubist Chester Schmitz premiered the Concerto in 1985 with Williams conducting the BPO. Bass trombonist of the BSO Douglas Yeo led the bass trombone premier of this Concerto the following fall with Williams again conducting the BPO. Written in three movements, the Concerto highlights the range, lyricism and acrobatics of the tuba/bass trombone. Fast double-tonguing passages, trills, and cadenzas bring us to the *Adagio*, which becomes almost free-time as the bass trombone and flute play call and response on a smooth "bird-call" melody that is sometimes jazzy and dark. Leading into the final *Allegro molto*, the concerto ends with brass fanfares, fast shifting time meters, and more sections that reminds us that John Williams' father was a skilled jazz percussionist in Los Angeles. The concerto combines virtuosity and rip-roaring acrobatics with the bass trombone and piano. Williams says of his piece:

"I really don't know why I wrote it – just urge and instinct. I've always liked the tuba and even used to play it a little. I wrote a big tuba solo for a Dick Van Dyke movie called *Fitzwilly* and ever since I've kept composing for it – it's such an agile instrument, like a huge cornet. I've also put passages in for some of my pets in the orchestra – solos for the flute and english horn, for the horn quartet and a trio of trumpets. It's light and tuneful and I hope it has enough events in it to make it fun."

Finally, in the words of my recital committee member Dr. Clint McCannless, "Imagine the "Flying Theme" from *E.T.*".

## **Blue Topaz**

**for Bass Trombone and Trombone Ensemble**

**Tommy Pederson**  
**(1920-1998)**

Tommy Pederson was an American jazz trombonist, bandleader, composer and arranger. Pederson performed and recorded with the likes of Tommy Dorsey, Ella Fitzgerald, B.B. King, Nelson Riddle, Doc Severinsen, and Frank Sinatra. Pederson was also a prolific studio musician in Los Angeles, performing on hundreds of movie soundtracks, television shows, radio broadcasts and more, often being in the studio for up to 6 sessions a day. Pederson's true passion



was composition, writing dozens of original works and even more arrangements for trombone choir, played at Hoyt's Garage (famed garage and jam location of musician Hoyt Bohanan) and recorded on now out of print and press recordings. *Blue Topaz* is among the most exciting pieces of music in the whole bass trombone catalog. Opening with bombastic trombone ensemble, this piece flows between genres such as rock, swing, contemporary classical and blues all on trombones. This piece is virtuosic in nature and highly programmatic, often being performed as the finale piece on recitals, curtain calls and encores.



# UNIVERSITY OF LOUISVILLE VIOLIN AND VIOLA STUDIO

STUDIO OF BRITTANY MACWILLIAMS

Wednesday, April 21, 2021  
Virtual Concert  
7:00 p.m.

# DANIEL RISNER, CELLO

STUDENT OF PAUL YORK

Kara Huber, *piano*

## PROGRAM

Cello Suite No. 3 in C Major, BWV 1009      Johann Sebastian Bach  
(1685-1750)

1. Prelude
2. Allemande
3. Courante
4. Sarabande
5. Bourree I
6. Bourree II
7. Gigue

Elegy, Op. 29      Gabriel Faure  
(1845-1924)

Cello Sonata No. 3, Op. 69      Ludwig van Beethoven  
(1770-1827)

1. Allegro, ma non tanto
2. Scherzo, Allegro molto - Trio
3. Adagio cantabile - Allegro vivace

*In partial fulfillment of the Bachelor of Music degree*

# ELECTRONIC MUSIC

STUDIOS OF KRZYSZTOF WOLEK AND JOHN RITZ

Recorded in Binaural Audio  
*headphones recommended*

Thursday, May 27, 2021  
Virtual Concert  
7:00 p.m.

# PROGRAM

**Saltate (2020)**  
fixed media

**Roger Knight**  
(b. 1985)

- 1: to move by jumps and bounds, to leap or dance
- 2: to transport particles by turbulent flow of air or water
- 3: to undergo or exhibit a sudden and large mutational change

*Saltate* is a fully sequenced, automated, and self-running piece written in Max/MSP/Jitter. The procedural heart of this program is a basic, arithmetic, physical model of saltated particles (i.e., sand blown by wind across a surface) in two dimensions. Other contexts of saltation are explored throughout the piece, treated as formal guideposts, and used to connect different aspects of the music.

**Experimental Short 1 (2019)**  
fixed media and video

**Andrew Ramsey**  
(b. 1998)

*Experimental Short 1* was made as my final project for a Sound Design Course in 2019. It makes use of royalty-free and filmed footage, while the sound has been fabricated separately using field recording and foley techniques.

**wire splinters and collapses (2021)**  
fixed media and video

**Isaac Barzso**  
(b. 1997)

Causality is at the root of this work - explosion, implosion, triggering, and reversal are all paramount to the physics and logic of the sound space. However, each sound must go somewhere within the space, and so from the opening impulses, each sound develops as its own ill-fated arborescence, destined to either transform or re-instantiate itself again and again as it fights to remain existent.

**Non-reductive Physicalism (2021)**  
prepared piano and electronics

**Roger Knight**  
(b. 1985)

Physicalism is a philosophical position that argues that everything in the universe has an inherent physicality and nothing extends beyond a fundamental physical existence. Within neurophilosophy, and specifically the study of consciousness, two main categories of physicalism have emerged to grapple with the mind-body problem. Reductive physicalism asserts that all

mental states are fully reducible to physical states. Non-reductive physicalism, however, posits that while a change in mental state is only possible through a physical change in the brain, the totality of the mind is not reducible to a physical state.

This piece uses an augmented instrument to explore ideas of the mind-body dichotomy and complex phenomena that are brought forth by simpler physical actuations and processes. To implement this, a dc motor, several solenoids and surface exciters, a microphone array, and a flexible processing and control system were created and installed on a piano. The control system, programmed within Max/MSP, sends voltages and audio signals via an Arduino circuit to the various devices. This is the first realization of a concept that I hope to continue to explore and develop as an ongoing project.

**Bounce (2020)**

midi controllers and computer with video

**Riley Ferreti**

**(b. 2000)**

**William Lamkin**

**(b. 1998)**

**Riley Ferreti, *midi controllers and computer***

**William Lamkin, *video***

*Bounce* was written as a final project for the Creative Audio Recording and Production Techniques class, with the visual aspect of this piece done by UofL alumni William Lamkin. Just like the title suggests, *Bounce* features constant striking sounds that ebb and flow slowly throughout the piece that allows for the listener to explore the other various rhythms and sounds that present themselves in this piece.

**assembling, appearing (not appearing)**

for electric guitar, video, and live electronics (2020)

**Isaac Barzso**

**(b. 1997)**

**Isaac Barzso, *guitar and live electronics***

**Rron Karahoda and Tanner Jones, *video recording***

*assembling, appearing (not appearing)* deals with the concepts and practices of abstractions and assemblages when applied to the relationships between multimedia and live performers. The video is the largest source of information, leaving the live guitarist to attempt to copy and recreate its material in their own sonic space. From there, the live electronics performer tries to recreate the sound of the video from the live performer's material, presenting less material but occupying the same space as the video, leaving the cycle of influence to flow between participants (both virtual and live) through the duration of the piece.

**"a bird in his teeth" (2020)**  
midi controllers, computer with video

**Tanner Jones**  
(b. 1998)

**Tanner Jones, *midi controllers***

*"a bird in his teeth"* is an improvisatory sound art piece for controllerist and Max/MSP that manipulates and warps sounds of nature and chaos, mirroring the state of humanity and our environment.

**Sunken Mysticism (2018)**  
fixed media and video

**Andrew Ramsey**  
(b.1998)  
**Megan Markert**  
(b.1999)

Made in 2018 for a film production course at Berea College, *Sunken Mysticism* is a short film based around a mythology book and a young girl answering questions about life. The video and animation were done by Megan Markert, music by Andrew Ramsey, and voiceover by Rebekah Markert.

**Everyday Absurdity (2021)**  
fixed media

**Isaac Smith**  
(b. 1998)

Over the past thirteen months, it seemed at times like the entire world was plunging into absolute chaos. Any sense of normalcy or orderly life was replaced by disorder, division, and fear of the unknown. Yet amongst this craziness, when I reflect on living through the pandemic, I find that much of life has been routine and largely unremarkable. I found myself in my own little world, staying at home every day and looking at the same computer screen hour after hour. *Everyday Absurdity* is an attempt to explore the simultaneity of these ideas despite their seeming contradiction. All of the sounds in the piece come from samples of everyday sounds, like writing with a pen or shutting a door. Nevertheless, I found the busyness and chaos present in these ordinary events to create exciting sound worlds, which were only furthered by extreme audio manipulation and movement of the sounds in space.



# UNIVERSITY OF LOUISVILLE WIND ENSEMBLE

FREDERICK SPECK, *Director*

Sunday, September 19, 2021  
Comstock Hall  
3:00 p.m.



# PROGRAM

Aurora (2000)

Steve Rouse (b. 1953)

Sanctuary (2005)

Frank Ticheli (b. 1958)

Allerseelen, Nichts and Zueignung  
from Acht Lieder, Op. 10 (1887)

Richard Strauss (1864-1949)  
arranged by Toshinari Iijima

Symphony No. 6 (1956)

Vincent Persichetti (1915-1987)

I. Adagio; Allegro  
II. Adagio sostenuto  
III. Allegretto  
IV. Vivace

# PROGRAM NOTES

**Aurora** is the first movement of *Angel Fire*, which was commissioned by the Bishop Ireton Symphonic Wind Ensemble, Garwood Whaley, Director. I composed the work in the fall of 2000 in Louisville, Kentucky. Dr. Whaley and the ensemble premiered the work on April 7, 2001, at Bishop Ireton High School in Alexandria, Virginia. *Angel Fire* has two movements: *Aurora* and *Blaze*. The first movement, *Aurora*, is majestic and may suggest a bold, powerful, and spectacular display of light and color. Both movements use what I think of as an altered rondo-like structure. Some material returns repeatedly, typically with alterations and/or extensions. These repetitions serve as an anchor point for the listener. In *Aurora*, this material is heard in the opening two bars, a kind of swelling out of nothingness that's played by the woodwinds. Sometimes in the piece this material is followed by a few bars of "alternation" between woodwinds and brass and between pure triads and composite triad harmonies.

*Aurora* makes extensive use of multi-triad harmonies and sometimes juxtaposes these with simpler, pure triads. I don't think of the multi-triad sonorities as polychords. Rather, I hear these sonorities as words of a language, connected in such a way as to diminish the emphasis on the individual sonorities. It's almost as if the sounds pass in a stream that creates a natural flow, usually passing too quickly for the listener to recognize the individual chords in the composite sounds. When the pure triads are deliberately juxtaposed with the multi-triads, the contrast is stark.

*Aurora* ends with a fanfare that leaves us with a question. The answer is *Blaze*, the second movement of *Angel Fire*.

– Program note by Steve Rouse

**Sanctuary** was composed for conductor H. Robert Reynolds as a symbol of our enduring friendship. The work was commissioned in his honor, and received its premiere performance by the band he conducted for 26 years. As a personal tribute to Mr. Reynolds, who was a horn player in his earlier days, I chose the solo horn to be the work's main musical messenger. The opening prologue grows out of a set of pitches that were derived from the letters of his first name (Harrah), an idea I first used fifteen years ago in (commissioned by Reynolds in memory of his mother.) Vivid college memories of Mr. Reynolds conducting Grainger's *Hill Song No. 2* and *Colonial Song* -- both well known favorites of his -- were also in the back of my mind, as the sounds that I created in some ways echo the lyrical mood of these works.

The word *sanctuary* conjures a rich array of images. It can imply a

place of solitude, comfort, rest, prayer, protection. It can suggest a place that is strong and imposing or one that is very small and private. I believe all of these images are suggested at one point or another in the music. The opening bell sounds suggest peace and joyful reverence. The main horn melody is at once reflective and reassuring. There is also an underlying hint of nostalgia -- a wistfulness, perhaps suggested by the simple three-chord progression which threads the entire work. But there is also an expression of strength and power in the work's dark imposing climax.

After the climax recedes, the main melody disappears for a period of time, replaced by flute and clarinet solo episodes which create repose, space, and distance. But, in the end, the three-chord harmony returns and serves as a doorway for the final appearance of the main horn theme. The work ends with the quiet echo of the opening bells.

*Sanctuary* was commissioned by the Michigan School Band and Orchestra Association in honor of H. Robert Reynolds. The premiere performance was given by the University of Michigan Symphony Band, Michael Haithcock, conductor, at Hill Auditorium on October 22, 2005.

-Program note by Frank Ticheli

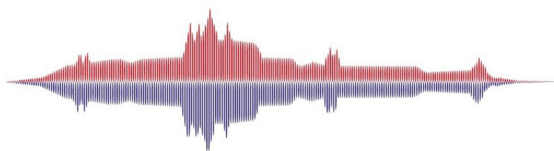
***Allerseelen, Nichts and Zueignung from Acht Lieder, Op. 10*** by Richard Strauss have been orchestrated for wind ensemble by Toshinari Iijima. The text were written by Austrian Hermann von Gilm in his "Gedichte aus Letzte Blatter" on the subject of reflecting on memories of times with a passed loved one. The melodies from the original solo songs have been artfully woven into settings that highlight the rich colors of the woodwinds and brass.

Vincent Persichetti's ***Symphony No. 6*** was commissioned by Washington University and first performed in St. Louis at the 1956 Music Educators National Conference with Clark Mitze conducting. Both technically skilled and eclectic, Persichetti was capable of inventive intermingling of tonal, polytonal, modal and atonal materials in ways that strike the listener as expressive, energetic and cogent. The first movement of the work begins with an *adagio* horn call which floats over an intricate percussion ensemble that is itself a premonition of trumpet fanfares that will later punctuate the work. The *adagio* sets a rather dark and serious tone that ultimately gives way to an *allegro* that describes much of the character of the remainder of the work. The second movement is a chorale prelude based on Persichetti's own setting of the William Romanis (1824-1899) text, "Round me falls the night" from his *Hymns and Responses for the Church Year*. Its tender, subdued and hopeful sentiment is

captured in the symphony through an exquisite melody given to the solo trumpet.

Round me falls the night.  
Saviour, be my light;  
Through the hours in darkness shrouded,  
Let me see thy face unclouded;  
Let Thy glory shine, in this heart of mine.

The third movement is imbued with a dancelike 6/8 character. It is a fresh, airy derivation of second movement motives. The *finale* draws attention back to the initial horn call with robust, *tutti* scoring. The *vivace* presses forward, gathering energy until nearly all of the thematic materials are heard simultaneously in a celebratory and ultimately quite thunderous conclusion!



## WASBE PRAGUE 2022

### **International Jury Invites University of Louisville Wind Ensemble to perform at WASBE Conference 2022!**

The WASBE Conference is a unique celebration of symphonic wind music, hosting the best wind bands and ensembles, conductors, musicians and music experts from around the world. This biennial event has taken place in different cultural centers all over the globe for the last 40 years. The WASBE Conference Prague 2022 will be a special one, thanks to its link to Karel Husa, the Grawemeyer Award and Pulitzer Prize winner and one of the most important composers for symphonic winds and also because of its unique location on an island in the heart of his beloved Prague. The World Association for Symphonic Bands and Ensembles (WASBE) is the only international organization of wind band conductors, composers, performers, publishers, teachers, instrument makers and friends of wind music. It is completely dedicated to enhancing the quality of wind bands throughout the world and exposing their members to new worlds of repertoire, musical culture, people and places.

The WASBE Conference 2022 will take place on the Slavonic Island and in its Žofín Palace, a very special venue in the heart of Prague, situated next to the National Theatre on the Vltava River. The palace will be exclusively dedicated to the WASBE event, and the surrounding garden, and the whole island and other venues in the historical center of Prague will host the open-air concerts and fringe program. The neo-Renaissance Žofín Palace is one of the most important cultural and social centers in Prague-- which regularly hosts concerts, conferences, and balls. The Great Hall of the Žofín Palace regularly hosts the most important personalities from the economic, political and cultural life of the country and from abroad. In November 1882 Bedrich Smetana's cycle of symphonic poems, *My Homeland (Má Vlast)*, was performed at Žofín Palace for the first time.

In addition to several elite Czech wind ensembles, eight other ensembles hailing from Spain, Germany, South Korea, The Netherlands, Switzerland, and the United States have been invited to perform. These ensembles were selected through an international

audition process. The University of Louisville Wind Ensemble has been invited to perform on the final day of the conference, Saturday, July 23, 2022. The concert will contribute to the Husa Celebration with performances of his *Concertino for Piano and Wind Ensemble*, featuring University of Louisville faculty artist, Dr. Anna Petrova as soloist as well as his symphonic work, *Cheetah*. The latter was commissioned by the University of Louisville Division of Music Theory and Composition for the University of Louisville Wind Ensemble and it is Husa's final work for the wind band medium. The world premiere was given by the University of Louisville Wind Ensemble in a 2007 Celebration of Grawemeyer Composers concert in Carnegie Hall. During July of 2007 the University of Louisville Wind Ensemble performed the European premiere of the work at their first WASBE Conference appearance in Killarney, Ireland. Of that performance, noted British conductor and WASBE Past President, Timothy Reynish noted that Husa's "Cheetah ... has to be played as brilliantly as this. Frederick Speck is a meticulous conductor, and the ensemble was on outstanding form, throwing Husa's virtuosity off effortlessly... a concert which centered on the Grawemeyer composers Husa, Penderecki, Takemitsu and Joan Tower, and this was an intriguing, brilliantly played and conducted programme."

# UNIVERSITY WIND ENSEMBLE

Frederick Speck, *Director*

## Flutes and Piccolos

Alison Addie  
Cameron Bilek  
Hannah Iglehart  
Trent Ripberger\*

Louisville  
Orland Park, IL  
Versailles  
Florence

## Horns

Michael Coleman  
Korey Garcia  
Bailey Hatzell  
Matt Howard  
Natalie Karrick\*

Mt. Washington  
Jeffersonville, IN  
Louisville  
Johnson City, TN  
Alexandria

## Oboes

Jackson Brummett  
Nadia Cho  
Stephanie Hile

Winchester, IN  
Louisville  
Louisville

## Trumpets

Gabe Edwards\*  
Angel Gross  
Colt Howell  
Joshua James  
Anetta Kendall

Jeffersonville, IN  
Louisville  
Louisville  
Louisville  
Louisville

## Bassoons

Marissa Keith  
Zachary Lynn\*  
Nathan Shepherd\*

Louisville  
Jonesboro, AR  
Lanesville, IN

## Trombones

Nick Beeny  
Logan Myers\*  
Hunter Snow

Paducah  
Flaherty  
Lawrenceburg

## Clarinets

Caroline Dyer  
Austin Glover  
Kelly Hayden  
Ryan McKinney  
Patrick Nguyen  
Elise Piecuch\*  
Aaron Seay  
Luke Yunker

LaGrange  
Bellevue  
Owensboro  
Richmond  
Vine Grove  
Memphis, TN  
Georgetown, IN  
Union

## Bass Trombone

Carter Cantrell

Lawrenceburg

## Euphoniums

Alex Castillo  
Noah Centers\*  
Elexia Murry

Louisville  
Louisville  
Louisville

## Bass Clarinet

Chandler Craine

Frankfort

## Tubas

Ben Bunting  
Nathan Jackson\*

LaGrange  
Louisville

## Alto Saxophones

Brayden Colbert\*  
Kaitlyn Purcell

Louisville  
Georgetown

## Percussion

Elliott Campbell  
Thaddaeus Harris  
Stephanie Lawson  
Paul Pfeifer\*  
Sam Riddick

Owensboro  
Louisville  
Cincinnati, OH  
Owensboro  
Louisville

## Tenor Saxophone

Chloe Frederick

Bagdad

## Baritone Saxophone

Tanner Swift

Louisville

## Double Bass

Arlen Faulkner

Lexington

*Names are listed in alphabetical order.*

*\* Denotes principals.*

# JAZZ COMBOS

FOUR ON SIX

WES MONTGOMERY (1923-1968)

ALGO BOM DIEGO DA SILVA (B 1987)

# WATTS TRIO

CHRIS FITZGERALD, *director*  
WILLHOYT, *trumpet*  
INGRID DETKEN, *piano*  
TULLIO MESQUITA, *guitar*  
PETER MEYER, *bass*  
DIEGO DA SILVA, *drums*

PENT-UP HOUSE SONNY ROLLINS (B.1930)

FIRM ROOTS CEDAR WALTON (1930-2013)

**JONES TRIO**

MIKE TRACY, *director*  
KASYM MOLDOGAZIEV, *guitar*  
TYLER PAPIERNIAK, *bass*  
DARIUS CA'MEL, *drums*

A SWEET FOG JOEL MURTAUGH (B.1994)

BACKYARD GROOVE KENNY BARRETT (B. 1960)

## TONY WILLIAMS COMBO

GABE EVENS, *director*  
JEREMY LANAS, *TENOR saxophone*  
MAYUR GURUKKAL, *trumpet*  
WILL DOTY, *piano*  
IVO FERIGRA, *trombone*  
JOEL MURTAUGH, *bass*  
REEVES OUTEN, *drums*

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WILL DOTY, *piano*  
IVO FERIGRA, *trombone*  
JOEL MURTAUGH, *bass*  
REEVES OUTEN, *drums*





# UNIVERSITY SYMPHONY ORCHESTRA

KIMCHERIE LLOYD, Music Director

Sunday, September 26, 2021  
Comstock Hall  
3:00 p.m.

# PROGRAM

Lightspeed, Fanfare for Orchestra (2019)

Kevin Day  
(b. 1996)

Joshua Lowery, *graduate conductor*  
*In partial fulfillment of the requirements of the Master of Music in  
Orchestra Conducting degree*

Symphonie in E minor (Gaelic) (1896)

Amy Beach  
(1867-1944)

II. Alla Siciliana

## PAUSE

Symphony No. 9 in E minor, "From the New World" (1893)

I. Adagio

II. Largo

III. Scherzo. Molto vivace

IV. Allegro con fuoco

# ARTIST BIOGRAPHIES

**Professor KIMCHERIE LLOYD** is currently the Director of Orchestral Studies and Opera Theatre in the School of Music, serves as the Director of Undergraduate Studies, and is also the National President of the College Orchestra Directors Association. In addition to orchestra and opera theatre, Professor Lloyd teaches instrumental graduate and advanced undergraduate conducting. Professor Lloyd holds a Bachelor and Master's degree in piano performance from Eastern Michigan University, a Master's degree in orchestral/opera conducting from Louisiana State University and was a member of the Apprentice Conducting Program at the University of Minnesota School of Music. As an apprentice conductor, Professor Lloyd worked with the Minnesota Orchestra, St. Paul Chamber Orchestra, Minnesota Opera, Minnesota Composer's Forum, Minneapolis Symphony and the Plymouth Music Series. In addition to her studies in the US, Professor Lloyd studied conducting with Julius Kalmar at the Conservatorium in Vienna, Austria.

Professionally, Ms. Lloyd served as Director of Music with Kentucky Opera from 1999-2007, where she was the Music Director for the Rudd Young Artist Program and Assistant Conductor/Chorus master for the main stage productions. Other past affiliations include the Louisville Orchestra, the Louisville Youth Orchestra, Music Theater of Louisville, Voices of Kentuckiana, the Minnesota Orchestra, Minnesota Opera, St. Paul Chamber Orchestra, MacPhail Center for Arts, Baton Rouge Opera, Tecumseh Pops Orchestra and the Ann Arbor Chamber Orchestra. Internationally, Ms. Lloyd has guest conducted in Vienna, Austria, Lyon, France, Katowice, Poland, San Jose, Costa Rica and Recife, Brazil, and Loja, Ecuador.

Professor Lloyd's former conducting students hold major positions in Ecuador, Brazil, Korea, Germany and the US. In addition to her performance activities, Professor Lloyd is an active researcher in comparative humanities. Her current research focus pertains to historical erasure of women in 19<sup>th</sup> and 20<sup>th</sup> century America in classical music and the intersection of gender and leadership.

The UNIVERSITY SYMPHONY ORCHESTRA is the premier orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Composed primarily of music majors (undergraduate and graduate), the USO is open by audition to any UofL student. Most notably, the USO gave its Carnegie Hall debut in 2007, was a featured ensemble at the College Orchestra Director's National Conference in 2010 and a featured ensemble at the KMEA Conference in 2012.

The USO is active in promoting music of living composers such as Jennifer Higdon and Diane Wittry. A recent recording features the University Symphony Orchestra and cellist Paul York performing Witold Lutosławski's *Concerto for Cello and Orchestra*, performed and recorded in the Fall of 2015. Each year, the USO presents a variety of concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano, and Brett Dean. The USO also performs standard orchestral literature, including recent performances of Brahms *Symphony No. 1 in C minor*, Brahms *Variations on a Theme By Haydn*, Beethoven *Mass in C Major*, Prokofiev *Symphony No. 1*, and Shostakovich *Symphony No. 9*. In addition to its own performance schedule, the USO regularly joins the UofL Opera Theatre for a fully staged production. Recent opera productions include *The Telephone*, *Dido & Aeneas*, *Down in the Valley*, *Doctor Miracle*, *Appalachian Spring*, and *The Tender Land*.

## PROGRAM NOTES













# UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Music Director*

Joshua Lowery & Misaki Hall, *Assistant Conductors*

## **Violin I**

Varissara Tanakom  
Yuhao Li  
Jennifer Terrell  
Aimee Quinn  
Taylor Wallace  
Kerwin Gonzalez  
Samantha Lamkin

## **Violin II**

Angkun Uabamrungjit  
Anna Laverty  
Bria Quinn  
Hannah Gibson  
Dayana Cedeno Iglesias  
AnnaGrace Hurst  
Mia-Rose Lozado  
Reagan Ballard  
Misaki Hall

## **Viola**

Elizabeth Knutowski  
Sarah Wilson  
Sheronda Shorter  
Nathaniel Jackson  
Eli Reed  
Pablo Reyes  
Asha Peoples  
Andrew Baldeon

## **Cello**

Roman Wood  
Brendan Stock  
Tim Sutton  
Ainsley Moore  
Nathan Tantastook  
Daniel Risner  
Benjamin Meitzen  
Eleanore Ragan

Owen Talley  
Logan Florence

## **Double Bass**

John Anderson  
Tina Slone  
Jonathan Kaiser  
Arlen Faulkner  
Taylor Hoog  
Sophia Waldschmidt  
Andrew Van Meter  
Kenneth Thompson  
Michael Dennis  
Eric Eastman

## **Piccolo**

Trent Ripberger

## **Flute**

Cameron Bilek  
Alison Addie  
Nate Gonzalez

## **Oboe**

Jackson Brummett  
Stephanie Hile  
Nadia Cho

## **Clarinet**

Elise Piecuch  
Austin Glover  
Chandler Craine

## **Bass Clarinet**

Chandler Craine

## **Bassoon**

Zachary Lynn  
Marissa Keith

Tyler Self

## **Horn**

Natalie Karrick  
Matthew Howard  
Michael Coleman  
Kory Garcia  
Bailey Hatzell  
Christopher Woosley

## **Trumpet**

William Joiner  
Gabe Edwards  
Colt Howell  
Joshua James  
Nick Felty  
Angel Gross

## **Trombone**

Logan Myers  
Sean Small

## **Bass Trombone**

Carter Cantrell

## **Tuba**

Nathan Jackson  
Ben Bunting

## **Piano**

Nolan Ancil

## **Timpani**

Paul Pfeifer

## **Percussion**

Luke Anderson  
Elliott Campbell  
Garrett Bunn

## JAZZ COMBOS

BLACK NARCISSUS  
DAAHOUD

JOE HENDERSON (1937-2001)  
CLIFFORD BROWN (1930-1956)

**PAUL MOTIAN COMBO**  
ANSYN BANKS, *director*  
GENESIS SMITH, *tenor sax*  
JOHNSON MACHADO, *tenor sax*  
LUKE PINKOWSKI, *guitar*  
JADEN PALENSKY, *bass*  
CHRISTIAN OLDS, *drums*

OH LADY BE GOOD  
BLUE BOSSA

GEORGE GERSWIN (1898-1937)  
KENNY DORMAN (1924-1972)

**ART BLAKEY COMBO**  
CHRIS FITZGERALD, *director*  
CHRIS FITZGERALD, *piano*  
CHRISTIAN MULLINS, *bass*  
KENNY TAYCE, *drums*

JUST FRIENDS  
PERDIDO

JOHN KLENNER (1899-1955)  
JUAN TIZOL (1900-1984)

**JEFF HAMILTON COMBO**  
GABE EVENS, *director*  
PHENEX SCHWARZ-WARD, *tenor saxophone*  
CHARLIE NODERER, *trumpet*  
WILL SPADE, *guitar*  
SAM KERNOHAN, *bass*  
EVAN PRICE, *drums*

BITTERSWEET  
FOOTPRINTS

**SAM JONES (1924-1981)**  
WAYNE SHORTER (b. 1933)

**ROY HAYNES COMBO**  
ANSYN BANKS, *director*  
JASON KNUCKLES, *tenor saxophone*  
THOMAS PUTTERBAUGH, *trumpet*  
COLIN CROTHERS, *piano*  
CAMERON GOODEN, *bass*  
JEREMY ROCHMAN, *drums*

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CAMERON GOODEN, *bass*  
JEREMY ROCHMAN, *drums*

THANK YOU FOR ATTENDING!



**UPCOMING EVENTS**

*All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted.  
Events are subject to change.*

# LOUISVILLE BRASS

with

**KRISTA WALLACE-BOAZ**  
piano



502-852-6907  
[louisville.edu/music](http://louisville.edu/music)  
[facebook.com/uoflmusic](https://facebook.com/uoflmusic)

**LOUISVILLE BRASS**  
Tuesday, September 28 2021  
Comstock Concert Hall  
8:00 p.m.

## PROGRAM

CONCERTO FOR TRUMPET  
MODERATO  
ANDANTE  
ALLEGRO

RALPH HERMANN (1914-1994)

REESE LAND, *trumpet*  
KRISTA WALLACE-BOAZ, *piano*

SONGS

WILLIAM GRANT STILL (1895-1978)  
ARR. ALEXA STILL

BAYOU HOME  
SONG FOR THE LONELY

EMILY BRITTON, *horn*  
KRISTA WALLACE-BOAZ, *piano*

SONATA FOR TRUMPET  
WITH STRENGTH AND VIGOR

KENT KENNAN (1913-2003)

ALEX SCHWARZ, *trumpet*  
KRISTA WALLACE-BOAZ, *piano*

ELEGY

JOE BUONO (b. 1991)

BRETT SHUSTER, *trombone*  
KRISTA WALLACE-BOAZ, *piano*

SONATA FOR TUBA AND PIANO:  
SHAMANIC JOURNEY

BARBARA YORK (1949-2020)

CLINT MCCANLESS, TUBA  
KRISTA WALLACE-BOAZ, PIANO

## INTERMISSION

SELECTIONS FROM PORGY AND BESS

GEORGE GERSHWIN (1898-1937)  
ARR. JACK GALE

LOUISVILLE BRASS

## Artist Biographies

**Dr. Reese Land** serves as Associate Professor of Trumpet and Director of Graduate Studies at the University of Louisville School of Music. His responsibilities include teaching trumpet, trumpet literature, historical brass, directing the trumpet ensemble, and administrating the affairs of the graduate students in music. Formally, he served on the faculties of the University of Southern Mississippi and Campbellsville University. While at Campbellsville, he was twice voted University Teacher of the Year in the Fourth District of the Kentucky Music Educators Association (KMEA).

An avid performer, he performs regularly in a large variety of venues as a soloist and with ensembles such as Orchestra Kentucky Bowling Green, the Louisville Orchestra, the Nashville Symphony, the Brass Band of Louisville, the Louisville Brass, the Don Krekel Jazz Orchestra, and a host of others. In April 2015, he performed as a soloist in Carnegie Hall, NY with the Eastern High School Band of Louisville. Dr. Land has also performed with such artists as Doc Severinsen, Byron Stripling, Mannheim Steamroller, Neil Sedaka, Patti LaBelle, Kenny Rogers, Michael W. Smith, Mary Wilson, Sandy Patti, Larnelle Harris, Sara Evans, Dennis DeYoung, Frankie Valli and the Four Seasons, and Joshua Bell.

A devoted clinician, Dr. Land has given frequent master classes to high school and university students around the United States, Australia, Brazil and Ecuador. For many years, Dr. Land has presented masterclasses for the KMEA All State trumpet auditions and has adjudicated KMEA District and State Solo and Ensemble Festivals. Additionally, he has served as a judge for the preliminary rounds of the International Trumpet Guild Solo Competition and the National Trumpet Competition.

Dr. Land is a member of the International Trumpet Guild, the Pi Kappa Lambda honor society, the Phi Kappa Phi Honor Society, and is an honorary member of Phi Mu Alpha Sinfonia. He holds a B.A. music degree from Lenoir-Rhyne College in Hickory, NC, a M. M. degree from the University of Louisville, KY, and a D.M.A. degree from the University of Illinois in Urbana-Champaign. He is married to Paola Manrique-Land, a professional violinist and string orchestra director at Bardstown City Schools, KY and they have two sons, Alex and Henry.

**Dr. Krista Wallace-Boaz**, Associate Dean and Professor of Piano and Pedagogy at the University Of Louisville School Of Music, teaches class piano, piano pedagogy, keyboard literature classes, and applied piano. She also serves as the University of Louisville Faculty Athletic Representative. She is the pianist in the Trio Bel Canto, an alto saxophone/tenor saxophone/piano trio dedicated to the creation of new music for this genre. A former new music reviewer for *Clavier-Companion* magazine (formerly *Clavier*), she has also been published in *Keyboard Companion*, and has served as the President of the Kentucky Music Teachers Association and chair of the Music Teachers National Association State Presidents Advisory Council. Wallace-Boaz is active as an adjudicator and collaborator, performing with nationally and internationally renowned artists including Oystein Baadsvik, Fabio Brum, Aaron Boaz, Delfeayo Marsalis, Patrick Meighan, James Houlik, and Donald Peck. In 2010 she made her Carnegie Hall debut with the University of Louisville Grawemeyer Players, performing works by Lutoslawski and Currier, receiving accolades from the NY Times for her warm-toned and picturesque performance. She may be heard in collaboration with saxophonist Cory Barnfield on the recording *Journey*, produced by New Dynamic Records, on *Free Flying* with trombonist Brett Shuster, produced by Albany Records, and *American Fusion* with saxophonist David Wozniak, produced by Emeritus Recordings.

A recipient of the University of Louisville's Distinguished Faculty Award for Service, Wallace-Boaz holds a Bachelor of Music degree in Piano Performance from the University of Louisville, a Masters of Music in Piano Performance and Pedagogy from Northwestern University, and a Doctor of Music in Piano Performance and Pedagogy from Northwestern University. Wallace-Boaz also holds three certificates from the Rimsky-Korsakov Conservatory in St. Petersburg, Russia and has been heard on the national radio broadcast of the Dame Myra Hess Concert series. She has had the privilege of performing a series of concerts in Belgium as the guest of the Belgian Grand Consulate, and has appeared in concerts across the United States as well as England, Austria, France, the Netherlands, Russia and Scotland. Wallace-Boaz currently serves as the Director of Operations for the Chamber Music Society of Louisville, is the Southern Division Composition Coordinator for MTNA Competitions, and the State Coordinator for the MTNA Composition Competition.

**Brett Shuster** is a Grammy® Award recording artist and Trombone Professor at the University of Louisville. His performance experience includes two years traveling internationally with the Grammy winning Chestnut Brass Company. In addition, he has appeared with the Louisville Orchestra, San Diego Symphony, Phoenix Symphony, Vermont Symphony, Arizona Opera, and Boston Philharmonic.

Professor Shuster has recorded on the Polygram, Centaur Records, Newport Classics, Albany, Warner, and Summit labels. He recorded four compact discs with the Chestnut Brass Company to critical acclaim. In 2011 he released his first solo CD, entitled *Free Flying*, on Albany Records.

In March 2004, Dr. Shuster was the featured soloist with the United States Army Orchestra at the Eastern Trombone Workshop. He also presented the first complete performance of Norman Bolter's *Mountains, Lakes, and Trees* with the Orquestra Sinfonica da USC on alto, tenor and bass trombone, respectfully. During the 2007-2008 season Shuster was the interim principal trombonist of the Louisville Orchestra. He is also active as a sackbut soloist and performs regularly with Kentucky Baroque Trumpets and Bourbon Baroque. Shuster performed as a featured soloist at the International Trombone Festival in 2011 and 2013.

Professor Shuster's educational background includes a B.M. from the New England Conservatory of Music, an M.M. from Northwestern University, and a D.M.A. from Arizona State University. Over the past 35 years, Shuster has studied with many of the finest brass teachers including George Sanders, David Mathie, Norman Bolter, John Swallow, Frank Crisafulli and Gail Eugene Wilson.

Shuster is a member of the Louisville Brass, the faculty brass quintet in residence at the University of Louisville. In 2011 he was awarded a Distinguished Faculty Award from the University of Louisville for his scholarship, research and creative activity. Dr. Shuster's teaching experience also includes serving on the faculty of Western Illinois University and Temple University.

**Emily Britton**, a native of Rochester, New York, currently serves as Lecturer of Horn at the University of Louisville School of Music. Before joining the UofL faculty, Dr. Britton was Consortium Instructor of Horn at the University of Evansville and Principal Horn of the Evansville Philharmonic Orchestra. Dr. Britton maintains a busy freelance schedule, including serving as Principal Horn of the Owensboro Symphony Orchestra, Guest Principal Horn for the Indianapolis Chamber, Third Horn in the Evansville Philharmonic Orchestra, frequent appearances in the Louisville Orchestra, and studio work in Nashville.

Dr. Britton was a member of the USAF Heritage of America Band from 2010 to 2015, stationed at Joint Base Langley-Eustis in Hampton, Virginia. During her tenure with the Air Force, she performed with the Heritage Brass, the Langley Winds, and the concert band.

In five years of service, she presented over 400 performances of various kinds throughout the East Coast, giving master classes at various universities and high schools and enjoying several particularly unique opportunities, such as playing the National Anthem for millions of NASCAR and Major League Baseball fans and performing the music of Glenn Miller in the streets of Poland.

While living in Virginia, Dr. Britton also became a frequent substitute horn player with the Virginia Symphony Orchestra. Before entering the military, Britton appeared regularly with the Tallahassee Symphony, the Albany Symphony, the Mobile Symphony, the Pensacola Symphony and Opera, and Sinfonia Gulf Coast, and served as Principal Horn of the Northwest Florida Symphony and the Gainesville Chamber Orchestra. She was awarded second place in the collegiate division of the International Horn Competition of America in 2009.

Dr. Britton holds a Bachelor of Science degree in Music Education from Roberts Wesleyan College, a Master of Music Performance and Literature degree from Eastman School of Music, and a Doctor of Music degree in Brass Performance from Florida State University. Dr. Britton's past teachers include Michelle Stebleton, W. Peter Kurau, and Jennifer Burch.

**Alexander Schwarz** hails from Chicago where he was born and raised, and holds the Leon Rapier chair as Principal Trumpet with the Louisville Orchestra. He received his Bachelor's of Music degree from Northwestern University and briefly attended Rice University for his Master's

before accepting his position with the Louisville Orchestra in 2019. Alexander also frequently performs with the Louisville Orchestra Brass Quintet for educational and community engagement projects.

Before obtaining his position as Principal Trumpet of the LO, Alexander was the Civic Orchestra of Chicago Trumpet Fellow for their 2016 and 2017 seasons. He joined creative consultant YoYo Ma and members of the Chicago Symphony Orchestra Association to create innovative and engaging symphonic projects, built to serve Chicago's surrounding communities. Alexander values the power music has to change the lives of others and has seen it happen first-hand.

In addition to the Louisville Orchestra, Alexander has performed with the Chicago Symphony Orchestra, Ensemble Dal Niente, Chicago Folks Operetta, Aspen Music Festival Brass Quintet, Music Academy of the West, National Orchestral Institute, and Northwestern University Symphonic Wind Ensemble where he was a guest soloist. Throughout his academia, he has studied with Christopher Martin, Robert Sullivan, Charles Geyer, and Barbara Butler.

AARON BOAZ, DELFEAYO MARSALIS, PATRICK MEIGHAN, JAMES HOULIK, AND DONALD PECK. IN 2010 SHE MADE HER CARNEGIE HALL DEBUT WITH THE UNIVERSITY OF LOUISVILLE GRAWEMEYER PLAYERS, PERFORMING WORKS BY LUTOSLAWSKI AND CURRIER, RECEIVING ACCOLADES FROM THE NEW YORK TIMES FOR HER WARM-TONED AND PICTURESQUE PERFORMANCE. SHE MAY BE HEARD IN COLLABORATION WITH SAXOPHONIST CORY BARNFIELD ON THE RECORDING JOURNEY, PRODUCED BY NEW DYNAMIC RECORDS, ON FREE FLYING WITH TROMBONIST BRETT SHUSTER, PRODUCED BY ALBANY RECORDS, AND AMERICAN FUSION WITH SAXOPHONIST DAVID WOZNIK, PRODUCED BY EMERITUS RECORDINGS.

A RECIPIENT OF THE UNIVERSITY OF LOUISVILLE'S DISTINGUISHED FACULTY AWARD FOR SERVICE, WALLACE-BOAZ HOLDS A BACHELOR OF MUSIC DEGREE IN PIANO PERFORMANCE FROM THE UNIVERSITY OF LOUISVILLE, A MASTERS OF MUSIC IN PIANO PERFORMANCE AND PEDAGOGY FROM NORTHWESTERN UNIVERSITY, AND A DOCTOR OF MUSIC IN PIANO PERFORMANCE AND PEDAGOGY FROM NORTHWESTERN UNIVERSITY. WALLACE-BOAZ ALSO HOLDS THREE CERTIFICATES FROM THE RIMSKY-KORSAKOV CONSERVATORY IN ST. PETERSBURG, RUSSIA AND HAS BEEN HEARD ON THE NATIONAL RADIO BROADCAST OF THE DAME MYRA HESS CONCERT SERIES. SHE HAS HAD THE PRIVILEGE OF PERFORMING A SERIES OF CONCERTS IN BELGIUM AS THE GUEST OF THE BELGIAN GRAND CONSULATE, AND HAS APPEARED IN CONCERTS ACROSS THE UNITED STATES AS WELL AS ENGLAND, AUSTRIA, FRANCE, THE NETHERLANDS, RUSSIA AND SCOTLAND. WALLACE-BOAZ CURRENTLY SERVES AS THE DIRECTOR OF OPERATIONS FOR THE CHAMBER MUSIC SOCIETY OF LOUISVILLE, IS THE SOUTHERN DIVISION COMPOSITION COORDINATOR FOR MTNA COMPETITIONS, AND THE STATE COORDINATOR FOR THE MTNA COMPOSITION COMPETITION.



## REESE LAND AND ALEX SCHWARZ

trumpet

with

**EMILY BRITTON**

horn

**Krista Wallace-Boaz**

piano

**Brett Shuster**

trombone

**CLINT McCANLESS**

tuba



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**LOUISVILLE BRASS**  
Tuesday, September 28 2021  
Comstock Concert Hall  
8:00 p.m.



## PROGRAM

SONATA FOR TRUMPET

KENT KENNAN (1913-2003)

WITH STRENGTH AND VIGOR

ALEX SCHWARZ, TRUMPET  
KRISTA WALLACE-BOAZ, PIANO

SONGS

WILLIAM GRANT STILL (1895-1978)  
ARR. ALEXA STILL

BAYOU HOME  
SONG FOR THE LONELY

EMILY BRITTON, HORN  
KRISTA WALLACE-BOAZ, PIANO

CONCERTO FOR TRUMPET

RALPH HERMANN (1914-1994)

MODERATO

ANDANTE  
ALLEGRO

REESE LAND, TRUMPET  
KRISTA WALLACE-BOAZ, PIANO

ELEGY

JOE BUONO (B. 1991?)

BRETT SHUSTER, TROMBONE  
KRISTA WALLACE-BOAZ, PIANO

SHAMANIC JOURNEY

BARBARA YORK (1949-2020)

CLINT MCCANLESS, TUBA  
KRISTA WALLACE-BOAZ, PIANO

INTERMISSION

SELECTIONS FROM PORGY AND BESS

GEORGE GERSHWIN (1898-1937)  
ARR. JACK GALE

LOUISVILLE BRASS  
*To access tonight's program,  
please scan the accompanying QR code  
or visit [www.grsttuff.com](http://www.grsttuff.com) and allow  
the website to access your device's camera.*  
ARR. JACK GALE

A RECEPTION WILL FOLLOW THE PROGRAM

## ARTIST BIOGRAPHIES

REESE LAND HAILS FROM TAYLORSVILLE, NC AND SERVES AS ASSOCIATE PROFESSOR OF TRUMPET AT THE UNIVERSITY OF LOUISVILLE. HIS RESPONSIBILITIES INCLUDE TEACHING TRUMPET, TRUMPET LITERATURE, HISTORICAL BRASS, AND DIRECTING THE TRUMPET ENSEMBLE. FORMALLY, HE SERVED ON THE FACULTIES OF THE UNIVERSITY OF SOUTHERN MISSISSIPPI AND CAMPBELLSVILLE UNIVERSITY. WHILE AT CAMPBELLSVILLE, HE WAS TWICE VOTED UNIVERSITY TEACHER OF THE YEAR IN THE FOURTH DISTRICT OF THE KENTUCKY MUSIC EDUCATORS ASSOCIATION (KMEA).

AN AVID PERFORMER, HE PERFORMS REGULARLY IN A LARGE VARIETY OF VENUES AS A SOLOIST AND WITH ENSEMBLES SUCH AS ORCHESTRA KENTUCKY BOWLING GREEN, THE BRASS BAND OF LOUISVILLE, THE LOUISVILLE BRASS, THE DON KREKEL JAZZ ORCHESTRA, AND A HOST OF OTHERS. IN APRIL 2015, HE PERFORMED AS A SOLOIST IN CARNEGIE HALL, NY WITH THE EASTERN HIGH SCHOOL BAND OF LOUISVILLE. DR. LAND HAS ALSO PERFORMED WITH SUCH ARTISTS AS DOC SEVERINSEN, MANNHEIM STEAMROLLER, NEIL SEDAKA, FRANKIE VALLI AND THE FOUR SEASONS, AND JOSHUA BELL.

A DEVOTED CLINICIAN, DR. LAND HAS GIVEN FREQUENT MASTER CLASSES TO HIGH SCHOOL AND UNIVERSITY STUDENTS AROUND THE UNITED STATES, BRAZIL AND ECUADOR. SINCE 2007, HE HAS ANNUALLY PRESENTED A MASTER CLASS FOR THE KMEA ALL STATE TRUMPET AUDITIONS. FOR MANY YEARS, DR. LAND HAS ADJUDICATED KMEA DISTRICT AND STATE SOLO AND ENSEMBLE FESTIVALS AND HAS SERVED AS A JUDGE IN THE PRELIMINARY ROUND OF THE INTERNATIONAL TRUMPET GUILD SOLO COMPETITION AND THE NATIONAL TRUMPET COMPETITION, SOLO DIVISION.

DR. LAND IS A MEMBER OF THE INTERNATIONAL TRUMPET GUILD, THE MUSIC TEACHER NATIONAL ASSOCIATION, THE PHI KAPPA PHI HONOR SOCIETY, PI KAPPA LAMBDA, AND IS AN HONORARY MEMBER OF PHI MU ALPHA SINFONIA. HE HOLDS A B.A. MUSIC DEGREE FROM LENOIR-RHYNE COLLEGE IN HICKORY, NC, A M.M. DEGREE FROM THE UNIVERSITY OF LOUISVILLE, KY, AND A D.M.A. DEGREE FROM THE UNIVERSITY OF ILLINOIS IN URBANA-CHAMPAIGN. HE IS MARRIED TO PAOLA MANRIQUE-LAND, A PROFESSIONAL VIOLINIST AND STRING ORCHESTRA DIRECTOR AT BARDSTOWN CITY SCHOOLS, KY AND THEY HAVE TWO SONS, ALEX AND HENRY.

KRISTA WALLACE-BOAZ, ASSOCIATE DEAN AND PROFESSOR OF PIANO AND PEDAGOGY AT THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC, TEACHES CLASS PIANO, PIANO PEDAGOGY, KEYBOARD LITERATURE CLASSES, AND APPLIED PIANO. SHE ALSO SERVES AS CHAIR OF THE FACULTY SENATE AND IS FACULTY TRUSTEE ON THE UNIVERSITY OF LOUISVILLE BOARD OF TRUSTEES. SHE IS THE PIANIST IN THE TRIO BEL CANTO, AN ALTO SAXOPHONE/TENOR SAXOPHONE/PIANO TRIO DEDICATED TO THE CREATION OF NEW MUSIC FOR THIS GENRE. A FORMER NEW MUSIC REVIEWER FOR *Clavier-Companion* MAGAZINE (FORMERLY *Clavier*, SHE HAS ALSO BEEN PUBLISHED IN *Keyboard Companion*, AND HAS SERVED AS THE PRESIDENT OF THE KENTUCKY MUSIC TEACHERS ASSOCIATION AND CHAIR OF THE MUSIC TEACHERS NATIONAL ASSOCIATION STATE PRESIDENTS ADVISORY COUNCIL. WALLACE-BOAZ IS ACTIVE AS AN ADJUDICATOR AND COLLABORATOR, PERFORMING WITH NATIONALLY AND INTERNATIONALLY RENOWNED ARTISTS INCLUDING OYSTEIN BAADSVIK, FABIO BRUM,



UNIVERSITY  
SYMPHONIC BAND

AMY I. ACKLIN, *Director*

*Chamber Winds*  
LOUISVILLE  
CONCERT BAND

FREDERICK SPECK, *Director*

Thursday, September 30, 2021  
Comstock Concert Hall  
8:00 p.m.

# PROGRAM

## UNIVERSITY OF LOUISVILLE SYMPHONIC BAND

Call to Times Unknown (2017)                      Brian C. Herald (b. 1994)

Desmond Anderson, *conductor*

*In partial fulfillment of the requirements of the Master of Music degree*

Swing Low, Sweet Chariot (2001)                      Steve Rouse (b. 1953)

*In celebration of Dr. Steve Rouse's retirement as Professor of Theory  
and Composition at the University of Louisville School of Music*

Roma (2010)                      Valerie Coleman (b. 1970)

## CHAMBER WINDS LOUISVILLE AND LOUISVILLE CONCERT BAND

Fantasy, Op.36 (1922)                      Eugene Goossens (1893-1962)

Kaelah McMonigle, flute

Stephanie Hile, oboe

Carrie RavenStem and Brad Rogers, clarinets

Eve Parsons and Nan Tate, bassoons

Colin Dorman and Tyler Taylor, horns

Erika Howard, trumpet

Scotch Strathspey and Reel (1924)                      Percy Aldridge Grainger  
(1882-1961)

Arranged by Leroy Osmon

Irish Tune from County Derry (1918)                      Percy Aldridge Grainger

Pastime (1999)                      Jack Stamp (b. 1954)

The National Game (1925)                      John Philip Sousa (1854-1932)

# PROGRAM NOTES

## **Call to Times Unknown**

Brian C. Herald, alumnus of the University of Louisville and former student of Dr. Steve Rouse, recently graduated with a Music in Composition for the Screen (MFA degree) from the Columbia College Chicago. His passion for composing and arranging came as he entered high school. At the age of sixteen, he started arranging music for his high school's band program. He also founded a saxophone ensemble that performed his arrangements of the music of Hans Zimmer, David R. Holsinger, Trans-Siberian Orchestra, and many others. During his time at the University of Louisville, he expanded on his composing and arranging skills by studying with accomplished composer Steve Rouse, and renowned conductors Frederick Speck and Amy Acklin. Additionally, he began to truly understand the orchestra as he learned to play the clarinet, bassoon, and trombone. Over the past 10 years, Brian has arranged countless pieces for wind band, marching band, choir, as well as for full orchestra. His arrangements for saxophone ensemble have been among the most popular, being played everywhere from Taiwan to Spain.

*Call to Times Unknown* is based on the composer's *Fanfare for Large Brass Ensemble and Percussion* (2016) which received honorable mention in the 2016 Dallas Winds Brass Fanfare Competition. William Engleman, who wrote program notes in the score, describes the work as "an obstinate march toward an uncertain future, against the backdrop of rising discord in the upper voices, reminding the listener that there is always more uncertainty, more terror."

## **Swing Low, Sweet Chariot**

Winner of the Rome Prize, Steve Rouse holds among his awards a three-year Meet The Composer residency, a National Endowment for the Arts Composition Fellowship, the American Academy and Institute of Arts and Letters Hinrichsen Prize and Ives Composition Prize, three Al Smith Artist Fellowships from the Kentucky Arts Council, First Prize in the Dartmouth Competition for New Choral Music for his *Dense Pack*, numerous ASCAP awards, and the Research and Creative Achievement Award from the University of Louisville. He is included in the recent millen-

nium edition of Baker's Biographical Dictionary of Twentieth-Century Classical Musicians, Ninth Edition (2000). Steve Rouse joined the faculty of the University of Louisville in 1988 and recently retired as Professor of Theory and Composition.

*Swing Low, Sweet Chariot* was written in 2000 for the University of Louisville Symphonic Band and Dr. Eric Becher. The composer describes the following about the work:

Swing Low, Sweet Chariot is considered to be a code song or coded song, and is one of the handful of spirituals that refer directly to the Underground Railroad... When I think of Swing Low, Sweet Chariot, what I find most moving and extraordinary is the blend of spirit and earth. By spirit I mean the song's deep and powerful message of hope. By earth I mean the visceral power of the music – its specific tones and rhythms that resonate within us. Whether the song is performed very slowly or at a brisk pace, its message is never diluted. It only shines in a different light.

## **Roma**

Louisville native and Male High School alumna Valerie Coleman-Page is an internationally acclaimed, Grammy® nominated visionary who commands a multi-faceted career as both flutist and composer. Recently named Performance Today's 2020 Classical Woman of the year, she is the flutist of the contemporary ensemble, Umama Womama, an alumna of Chamber Music Society of Lincoln Center Bowers Program (formerly known as CMS Two), laureate of Concert Artists Guild competition, and the creator/former flutist of the ensemble Imani Winds.

Valerie is listed as "one of the Top 35 Women Composers" by the Washington Post, and has recently become the first African-American woman to be commissioned by the Philadelphia Orchestra, and the first with the Metropolitan Opera. She has received the Herb Alpert Awards Ragdale Prize, Van Lier Fellowship, MAPFund, ASCAP Honors Award, among others. Her work, UMOJA, was listed by Chamber Music America as one of the "Top 101 Great American Ensemble Works".

The composer describes the following about *Roma*:

A nation without a country is the best way to describe the nomadic tribes known as gypsies, or properly called, the Romani. Their traditions, their language (Roma), legends, and music stretch all over the globe, from the Middle East, the Mediterranean regions, and the Iberian peninsula, across the ocean to the Americas. ROMA is a tribute to that culture, in five descriptive themes, as told through the eyes of herds of Romani women everywhere: "Romani Woman," "Mystic," "Youth," "Trickster," and "History." The melodies and rhythms are a fusion of styles and cultures: "Malagueña" of Spain, Argentine Tango, Arabic music, Turkish folk songs, 3/32 Latin claves, and Jazz.

# UNIVERSITY OF LOUISVILLE SYMPHONIC BAND

Amy I. Acklin, *Director*

## **Piccolo**

Claire Ervin

## **Flutes**

Nate Gonzalez\*

Jasper Kasey

Emily Laninga

Kirsten Lohden

Savannah Norris

## **Clarinets**

Rachel Wilson\*

Ashtyn Jones

Carly VanMeter

Addison Reid

Mackenzie Aldridge

Gage Higdon

Caroline Rushing

## **Oboes**

Nathan McAdam\*

Sofia Hammerbeck

Cade O'Kelly Ruckman

## **Bassoons**

Amanda Cox\*

Tyler Self

Ashton Woodard

## **Alto Saxophone**

Desmond Anderson\*+

Nick Martin

## **Tenor Saxophone**

Maddie McGinnis

## **Baritone Saxophone**

Tarrylton Dunn

## **Trumpets**

Evan Schneider\*

Alex Hatton

Ethan Scott

Joshua Stump+

Joe Leites+

Adam Wilson

Stephanie Diehl

Summer Sneed+

## **Horns**

Christopher Woosley\*

Caitlin Kemker

Jake O'Neill

Jared Buckner

Nia Watson-Jones

## **Trombones**

Sean Small\*

Vincent Simon+

Dane Howell

## **Bass Trombones**

Nick Izor

## **Euphoniums**

Darrenger Huff\*

Noah Griffith

## **Tubas**

Wesley Vaughan\*

Shawntrice Radford+

## **Percussion**

Alex Pritchett\*

Garrett Bunn

Matt Hargitt

Brett Zabawa

Ashley Hokenson+

\* *Denotes Principal*

+ *Denotes Graduate Student*

# **CHAMBER WINDS LOUISVILLE & LOUISVILLE CONCERT BAND**

Frederick Speck, *Director*

*Personnel listed in alphabetical order.*

## **Flutes and Piccolos**

Sheri Davino  
David Farsetti  
Susan Froedge  
Kaelah McMonigle  
Meaghan Spencer

## **Oboes and English Horn**

Doug Harville  
Stephanie Hile

## **Clarinets**

Robert Acosta  
Carolyn Fassio  
Michelle Gilfert  
Miko Martinez  
Roslyn Mattingly  
Sharon Murphy  
Linda Pulley  
Carrie RavenStem  
Brad Rogers  
Brooklyn Smith  
Adria Sutherland  
Adam Thomas

## **Bass Clarinets**

Kris Bachmann  
Jennifer Korfhage

## **Bassoons**

Jackie Royce  
Kevin Cox  
Heather Kulengowski  
Eve Parsons  
Nan Tate

## **Saxophones**

Cory Barnfield  
Rick Morgen  
Zachary Schlaug  
Paul Vickous

## **Horns**

Colin Dorman  
Elizabeth Etienne  
Emily Hawboldt  
Jody Hurt  
Ben Taylor  
Tyler Taylor  
Lindsay Vallandingham

## **Trumpets**

Arabo Bey  
Jessica Cumberledge  
Erika Howard  
Ryan Nottingham  
Jon Wysong

## **Trombones**

Kevin Callihan  
Brandon Etienne  
Doug Finke  
Jason Novak  
Bob Spiegelhalter

## **Euphoniums**

Matthew Byrum  
David Centers  
Kristi Schmidt

## **Tubas**

Jeffery Beers  
Clinton McCanless  
Chris Schmidt

## **Percussion**

Jenny Branson  
Jeremy McMonigle  
Sharon Murphy  
Mark Tate  
Adam Thomas





## UPCOMING EVENTS

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**University Chorus**  
**Won Joo Ahn, *director***

**Soprano I**

Faith Appleby  
Bryanna Blessinger  
Abigail Brown  
Julia Clements  
Emily Hardin  
Kerry Mullaney  
Katie Radtke  
Sylvia Iman Santoso\*  
Kate Williams

**Soprano II**

Meredith Ailiff  
Grayson Brown  
Aaliyah Bryant  
Rebekah Canary  
Sydney Dunigan  
Annie Dye  
Julia Hardebeck  
Briana Hightower  
Brooklyn Ivey  
Seungah Kwon\*  
Kaitlyn Miller  
Izzy Osborne  
Elise Scullin  
Jensen Self  
Elaine Slusser  
Asia Vincent

**Tenor I**

Michael Colavita\*  
Andrew Ramsey  
Brandon Sommerville  
Max Taylor

**Tenor II**

Jose Herrera  
Kevin Parr  
Shaun Sanders  
Grant Tambling

**Alto I**

Drew Alexander  
Olivia Bickford  
Abby Laughlin  
Brooke Lynch  
Kennedy McCollam  
Cheyenne Norris  
Hope Patrick  
Seunggyeong Seo\*  
Caroline Snyder  
Sela Sin  
Danielle Sinkhorn  
Emma Treganowan  
Katie Vicary  
Emily Wethington

**Alto II**

Rachel Ford  
Gemma LaVelle  
McKenzie McQuillen  
Jessica Newman  
Carolle Pinkerton  
Gretchen Thomas  
Emily Wittman

**Bass I**

Henry Davidson  
Zachary Fogarty  
Raven Hughley  
Noah Mayfield  
Matthew Meadows  
Brett Voth

**Bass II**

Austin Echols\*  
Jake Giles  
Liam Hedrick  
Siwon Kim\*  
Will Richards  
Oliver Sayani  
Jack Segal  
Spencer Smith

*\*graduate student*

**UNIVERSITY OF  
LOUISVILLE<sup>®</sup>**  

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**SCHOOL OF MUSIC**

*presents the*

**UNIVERSITY CHORUS**  
**Won Joo Ahn, *Conductor***

**CARDINAL SINGERS**  
**Kent Hatteberg, *Conductor***

*and*

**COLLEGIATE CHORALE**  
**Kent Hatteberg, *Conductor***

Margaret Comstock Concert Hall  
Sunday, September 19, 2021  
7:30 P.M.

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## UNIVERSITY CHORUS

Jubilate Deo (1585)	Orlando di Lasso (1532 - 1594)
Missa Solemnis in C, KV 337 (1780)	Wolfgang Amadeus Mozart (1756 - 1791)
Kyrie Sanctus	Julia Clements, <i>soprano</i> Seungah Kwon, <i>piano</i>
Laudate Dominum (c. 1725)	Giuseppe Ottavio Pitoni (1657 - 1743)
Der Greis (1796)	Franz Joseph Haydn (1732 - 1809)
Seungah Kwon, <i>piano</i>	
Long, Long Ago (1833/2013)	Thomas Haynes Bayly, arr. Dan Forrest (1797 - 1839) (b. 1978)
Austin Echols, <i>piano</i>	

## CARDINAL SINGERS

Maria Magdalena et altera Maria (1570)	Francisco Guerrero (1528 - 1599)
Spiritus Sanctus (2015)	Daniel Brinsmead (b. 1988)
Ubi caritas (2019)	Andrej Makor (b. 1987)
<i>premiere</i> <i>Commissioned by the University of Louisville for the</i> <i>Cardinal Singers, Kent Hatteberg, conductor</i>	
Jerusalem, my happy home (2019)	American folk melody, arr. Austin Echols <i>premiere</i> (b. 1986) <i>arrangement dedicated to Kent Hatteberg</i> Adelaide Hincks, <i>soloist</i>
Nunc dimittis (2002)	Vytautas Miškinis (b. 1954)
<i>Commissioned in 2002 by the University of Louisville Collegiate Chorale,</i> <i>Kent Hatteberg, conductor; and the Margaret Comstock Choral Endowment</i> <i>in honor of Dr. Herbert Koerselman for his ten years of dedicated service as</i> <i>Dean of the School of Music</i>	

## COLLEGIATE CHORALE

O Clap Your Hands (1920)	Ralph Vaughan Williams (1872 - 1958)
Austin Echols, <i>organ</i>	
Jauchzet dem Herrn (1844)	Felix Mendelssohn (1809 - 1847)
Brittany Carwile, Rachel Barber, <i>soprano</i> Adelaide Hincks, Amelia Hurt, <i>alto</i> Tyler Carnes, Matthew Houston, <i>tenor</i> Andrew Durham, Austin Echols, <i>bass</i>	
Exsultate Deo (1584)	Giovanni Pierluigi da Palestrina (c. 1525 - 1594)
His Voice as the Sound (1960)	Traditional, arr. Alice Parker/Robert Shaw (b. 1925) (1916 - 1999)
Have ye not known?/Ye shall have a song (The Peaceable Kingdom) (1936)	Randall Thompson (1899 - 1984)

## Collegiate Chorale

### Kent Hatteberg, *director*

#### Soprano 1

Olivia Andrews  
Sarah Byrd  
Brittany Carwile  
Mea Graham  
Savannah Knapp  
Emma Pinkley  
Sylvia Iman Santoso\*

#### Soprano 2

Rachel Barber  
Lorin Bridges  
Lauren Curtsinger  
Seungah Kwon\*#  
Molly Melahn  
Sarah Moser  
Haylie Sawyers  
Reagan Shourds  
Ashley Stephens

#### Tenor 1

Michael Colavita\*#  
Benjamin Horman  
John Hynes  
JT Roy

#### Tenor 2

Tyler Carnes  
Nicholas Claussen  
Dylon Crain  
James Layton  
Adrian Lopez  
Ethan Murphey

#### Alto 1

Kaitlyn Beard  
Emily Brumley  
Sydney Davenport  
Jill Felkins  
Riley Ferretti  
Adelaide Hincks  
Hannelore Mehler  
Seunggyeong Seo\*#  
Hannah Wade

#### Alto 2

Reagan Bunce  
Amelia Hurt  
Katie Jordan  
Madison Offenberger  
Emily Spradling  
Rachel Turnbull  
Tamia Yates

#### Bass 1

Connor Bland  
Cameron Carnes  
Benjamin Carter  
Jonah Carter  
Andrew Chapman  
Andrew Durham  
K. Alex Hatton  
Matthew Houston  
Lattie Neely  
Isaac Pendley

#### Bass 2

Carter Cantrell  
Jimmy Cluxton  
Austin Echols\*#  
Phill Hatton  
Juntau Qiu  
Troy Sleeman  
Noah VanRude  
Luke A. Wilkins

\* *graduate student*  
# *section leader*

## Cardinal Singers

### Kent Hatteberg, *director*

#### Soprano 1

Sarah Byrd  
Brittany Carwile  
Mea Graham

#### Soprano 2

Won Joo Ahn+  
Rachel Barber  
Seungah Kwon\*  
Reagan Shourds  
Ashley Stephens

#### Alto 1

Katelyn Blaszyński  
Riley Ferretti  
Adelaide Hincks  
Hannelore Mehler  
Seunggyeong Seo\*

#### Alto 2

Reagan Bunce  
Amelia Hurt  
Katie Jordan  
Rachel Turnbull

+*faculty*

\**graduate student*

#### Tenor 1

Michael Colavita\*  
Benjamin Horman  
JT Roy  
Connor Wilkerson

#### Tenor 2

Tyler Carnes  
Seon Hwan Chu  
Nicholas Claussen  
Ethan Murphey

#### Bass 1

Cameron Carnes  
Benjamin Carter  
Andrew Durham  
Matthew Houston  
Isaac Pendley

#### Bass 2

Austin Echols\*  
Phill Hatton  
Juntau Qiu  
Troy Sleeman  
Luke A. Wilkins

### UPCOMING UNIVERSITY OF LOUISVILLE AND AREA CHORAL EVENTS

Sunday, October 20, 2019: University Chorus, Cardinal Singers, Collegiate Chorale performance, Comstock Hall, 7:30 PM  
Sunday, October 22, 2019: Women's Chorus, Singing Cardsmen, Cardinal Rule performance, Comstock Hall, 8:00 PM  
Thursday, October 24, 2019: Cardinal Singers, Collegiate Chorale, Symphony Orchestra, and Wind Ensemble perform for the College Music Society National Conference, Comstock Hall, 8:00 PM  
Friday, October 25, 2019: Cardinal Singers perform the feature concert at the Michigan Choral Directors Association Fall Convocation, Kalamazoo, MI  
November 5-9, 2019: Chorale and members of the Wind Ensemble perform at the National Collegiate Chorale Organization (NCCO) National Convention, College Park MD.  
Sunday, November 17, 2019: University Chorus, Cardinal Singers, Collegiate Chorale performance, Comstock Hall, 7:30 PM  
Monday, November 25, 2019: Women's Chorus, Singing Cardsmen, Cardinal Rule performance, Comstock Hall, 8:00 PM  
Sun-Mon, January 12-13, 2020: Sixteenth Annual HONOR CHOIR FESTIVAL  
Friday, February 28, 2020: Seventeenth Annual Comstock Chamber Choir Competition

**Tony Smith** began playing clarinet at age ten because he liked the way it sounded on a musical game at school. He studied with the late James Livingston as well as Phil Miller at the University of Kentucky and currently plays with the Louisville Philharmonia and other local ensembles. He lives in Elizabethtown and practices ophthalmology there as his day job.

**Nan Tate** is retired from teaching choir at Atherton High School in Louisville after an earlier career in data processing. Now she coaches bassoonists at several area schools, is principal bassoonist with the Louisville Civic Orchestra and Indiana University Southeast Orchestra, contra bassoonist with the Louisville Philharmonia, plays in the Quintessential Winds Quintet, and sings in her church choir. She has performed with the Louisville Orchestra, Lexington Philharmonic, Louisville Bach Society, Louisville Ballet, Owensboro Symphony, and various other groups around the city. Nan has a B.S. in instrumental music education from the University of Illinois, and an M.A. in secondary education from Indiana University Southeast.

*les six*

In October 2015, a group of wind players joined pianist, Denine LeBlanc to perform the Sextet by Francis Poulenc on her piano recital at the University of Louisville. Following this concert, the musicians mutually agreed that playing chamber music with piano was fun. Motivated by their enjoyment of this genre and by the sheer love of playing music, the sextet playfully named itself, "les six." The ensemble hopes to play a cluster of concerts each semester in the region.



**DENINE LeBLANC**  
piano

*with*

*les six*

**MARGARET FOOTE JAMNER, FLUTE**  
**LYNETTE DAVIDSON, OBOE**  
**TONY SMITH, CLARINET**  
**NAN TATE, BASSOON**  
**MICHELE CHAPMAN, HORN**  
**DENINE LeBLANC, PIANO**



UPCOMING EVENTS

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Events are subject to change.

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Sunday, September 26, 2021  
Bird Recital Hall  
4:00 p.m.

## PROGRAM

Ritual Fire Dance	Manuel de Falla (1876-1946) Arranged by Lisa Portus
Suite	Sem Dresden (1881-1957)
1. Les Tourbillons	
2. l'Indiscrete	
3. Sarabande	
4. Le rappel des oiseaux	
5. Tambourin I and II	
*Stained Glass Slumber	Gabe Evens (b. 1972)
Trio for Flute, Basson, Piano	Jan Koetsier (1911-2006)
I. Risoluto/Allegro agitato	
II. Adagio	
III. Scherzo: Presto	
IV. Allegretto, al modo di gavotte	
*Jesters for Oboe and Bassoon	Dave Deason (b. 1945)
I. Swizzle Stix	
II. Pastorale	
III. Wooly Worms	
IV. Fireflies	
Concerto for Piano, Op. 102	Dmitri Shostakovich (1906-1975)
I. Allegro	

\* PREMIÈR

**WELCOME TO THE UNIVERSITY OF LOUISVILLE!**

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**PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.**

*Thank you.*

## ARTIST BIOGRAPHIES

**Michele M. Chapman** holds a Masters of Music degree from the University of Louisville and a Bachelors of Music degree from the Crane School of Music SUNY at Potsdam. She has performed as a free-lance hornist with the Louisville Orchestra, Louisville Bach Society, Music Theater Louisville, Broadway Series, Mesa Symphony and many chamber music groups. She currently plays in the Louisville Civic Orchestra and in the Louisville Philharmonia serving on this orchestra's Board. She recently retired from the Belle of Louisville's Sales and Marketing Department.

**Lynette Davidson** has her MME from Morehead State University. She has studied with Mary Albers and Jerry Sirucek. Lynette was Assistant Principal Oboist with the Knoxville Symphony Orchestra, English Hornist with the Lexington Philharmonic and casual player with the Louisville Orchestra and Owensboro Symphony. Lynette is an avid equestrian competing frequently in regional horse shows.

**Margaret Foote Jamner** joined les six in the winter of 2017. She is currently on the music faculty at Indiana University Southeast, Bellarmine University and the Louisville Academy of Music. Prior to 2004, she served twelve years as second flute and assistant principal flute in The Louisville Orchestra. Margaret has performed chamber music as guest artist with the Kentucky Center Chamber Players, as faculty of the East West International Music Festival in Altenburg, Germany and she was a founding member of Concorde: The Chamber Music Society of Westport, in Westport, Connecticut.

**Denine LeBlanc** holds a D.M.A from the College-Conservatory of Music, University of Cincinnati, a M.M. from the University of Louisville and a B.M. from the Cleveland Institute of Music. She teaches music in the city's public school system where she has taught for over 25 years. In September of 2021, her new CD God Loves the French, a memorial album to her late father, Douglas LeBlanc, will be released. She has also released For Michelle, an album honoring her late sister, the esteemed equine specialist, Dr. Michelle LeBlanc. Dr. LeBlanc's previous albums, The Sun Shines Bright and Weep no More feature original piano music by Kentucky composers. She has played both traditional and contemporary concerts throughout the United States and in Croatia, France, Germany, Hungary, Italy and Poland. In 2016, she helped organize "les six", a sextet of wind instruments and piano.



# LOUISVILLE BRASS CONCERT

REESE LAND, *TRUMPET*  
ALEX SCHWARZ, *TRUMPET*  
EMILY BRITTON, *HORN*  
BRETT SHUSTER, *TROMBONE*  
CLINT MCCANLESS, *TUBA*

TUESDAY, SEPTEMBER 21, 2021  
Comstock Concert Hall  
8:00 p.m.

## PROGRAM

SUITE AMERICANA (2001)  
BOSSA NOVA

ENRIQUE CRESPO (1941-2020)

QUINTET (2001)

MICHAEL KAMEN (1948-2203)

ESCAPADES (2006)

DAVID F. WILBORN (B. 1961)

## INTERMISSION

KHIRKIYAAN (2015/2017)

REENA ESMAIL (B. 1983)

1. JOG
2. JOOTA
3. TUTTARANA

SUITE AMERICANA

ENRIQUE CRESPO (1941-2020)

1. VALS PERUANO
2. SON DE MEXICO

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*Thank you.*



## UPCOMING EVENTS

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# Music eX Series

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eXperience.

## *2021-2022 Season*

Friday Night Sept 24, 2021 8:00 p.m.	Sunday Afternoon December 12, 2021 3:00 p.m.
Sunday Afternoon October 10, 2021 3:00 p.m.	Friday Night March 4, 2022 8:00 p.m.
Sunday Afternoon November 14, 2021 3:00 p.m.	Friday Night March 25, 2022 8:00 p.m.

Sunday Afternoon  
May 1, 2022  
3:00 p.m.

Comstock Concert Hall  
School of Music  
University of Louisville  
Louisville, KY

FRIDAY, SEPTEMBER 24, 2021

Anna Petrova, *piano*

Geoffrey Herd, *violin*

Mihai Tetel, *cello*

## Romantic Masterpieces

### PROGRAM

"Silent Woods" for Cello and Piano, Op.68      Antonin Dvorak  
(1841-1904)

Romance for Violin and Piano, Op. 23      Amy Beach  
(1867-1944)

Fantasy Pieces, Op. 73      Robert Schumann  
(1810-1856)

ZART UND MIT AUSDRUCK

LEBHAFT, LEICHT

RASCH UND MIT FEUER

### INTERMISSION

Trio in D Major, Op. 70, No. 1, "Ghost"      Ludwig Van Beethoven  
(1770-1827)

Allegro vivace e con brio

Largo assai ed espressivo

Presto

Competition (1984), Montreal Symphony Competition (1983), Canadian Music Competition (1982), and the Toronto Symphony Concerto Competition (1980).

He has appeared as soloist with the Montreal Symphony, Toronto Symphony, Calgary Philharmonic, Edmonton Symphony, Muncie Symphony, Hartt Philharmonia, Sao Paulo Symphony (Brazil), Thessaloniki Symphony (Greece), and the Odeion Wind Ensemble (Holland), collaborating with conductors such as Charles Dutoit, Andrew Davis, Christopher Zimmerman, Edward Cumming, and Boris Brott.

As a recitalist, he has performed in Bolivia, Canada, Chile, Colombia, Hungary, Japan, Romania, Taiwan, and the United States.

Prior to his appointment at the Hartt School in 2007, Tetel has been on the faculty of Ball State University and the Glenn Gould Professional School of the Royal Conservatory in Toronto, and has served as Director of the Alberta College Conservatory of Music in Edmonton.

He has been invited to give master classes at the University of Michigan, Boston University, Southern Methodist University, Oberlin Conservatory, Boston Conservatory, University of Arizona, DePaul University, Cleveland Institute of Music, Baldwin-Wallace Conservatory, St. Olaf College, University of Minnesota, Lawrence University, Indiana University String Academy, McGill University, Camp Encore, Meadowmount, Royal Academy (Seoul, Korea), L'Ecole Alsacienne (Paris), and Shuan-Yin International Festival (Taiwan).

Since 1992 Tetel has directed ARIA International Summer Academy, a highly successful program which offers intensive, professional training to young musicians from all over the world. The program takes place on the campus of Mount Holyoke College in South Hadley, MA.

He has released four CD's on the Tristan label, and one CD on the Beneficence label. Tetel has also collaborated on several CD's with cellist Ofra Harnoy for the RCA-Red Seal label.

His performances have been broadcast on National Public Radio, Indiana Public Radio, and the Canadian Broadcasting Corporation.

As chamber musician, Tetel has collaborated with the Orion Quartet; violinists James Buswell, Lynn Chang, Ilya Kaler, Bayla Keyes, Mikhail Kopelman, Oleh Krysa, Jaime Laredo, Anton Miller, Felicia Moye, David Russell, Hagai Shaham, Janet Sung, Keng-Yuen Tseng, and Peter Zazofsky; violists Atar Arad, Victoria Chiang, Patricia McCarty, Rita Porfiris, Marcus Thompson, and Rebecca Young; cellists Lynn Harrell, clarinetist Kenneth Grant, pianists Edmund Battersby, Joseph Kalichstein, Robert McDonald, Yong-Hi Moon, Robert Palmer, Antonio Pompa-Baldi, Daniel Shapiro, Barry Snyder, and Peter Takacs; flutists Bonita Boyd, Amy Porter, Carol Wincenc, and Eugenia Zuckerman.



Smukler. Dr. Herd has performed concertos with numerous orchestras including the Rochester Philharmonic, the Thailand Philharmonic, the Cayuga Chamber Orchestra, the Ithaca College Symphony, the Amherst Symphony, the Finger Lakes Symphony, the University of Tennessee Symphony Orchestra, and the Longmont Symphony.

Dr. Herd is the founder and director of the Geneva Music Festival, currently celebrating its 12th annual season. Each summer, the festival gathers many of the nation's finest performers within the realms of classical music and jazz for a month-long series of concerts. The festival is recognized as a leader in innovative programming and promotion of diversity and inclusivity in the arts. By celebrating and highlighting the contributions of African-American, Women, and Latinx artists to the field of music, the festival has given recognition to composers and musicians who have often been neglected on the concert stage.

As a pedagogue, Mr. Herd is on faculty at the University of Louisville School of Music where he has built a thriving studio, attracting students from around the globe. His students frequently participate in prestigious festivals including the Aspen, Brevard, Killington, Sarasota, and Wintergreen festivals, have gone on to graduate school at the Yale School of Music and the Cincinnati Conservatory and are frequent competition winners throughout the country. Mr. Herd has also been on faculty at the Killington and Sewanee Music Festivals, and a guest artist at Encore Chamber Music and Kneisel Hall Chamber Music Festival. He is co-director of the Knoxville Suzuki Academy and President of the Tennessee Chapter of the American String Teacher Association. Mr. Herd studied at the Shepherd School of Music at Rice University, the Yale School of Music and the Cleveland Institute of Music with Ani Kavafian, Paul Kantor, William Preucil and David Updegraff. He plays on the "Berkic-Pennington" Carlo Bergonzi made in Cremona in 1737.

**Mihai Tetel** began his musical studies in his native Romania at the famed George Enescu Music School. Settling in Canada in 1979, he graduated in 1984 with a Bachelors degree from the University of Toronto as an honors student of the celebrated virtuoso Vladimir Orloff. He earned a Master's degree from The Juilliard School in 1986, and a Professional Studies Diploma from the Mannes School in New York in 1988. His principal cello teachers have included Lorne Munroe and Timothy Eddy.

Tetel was a winner of the 1987 Artists International Competition which awarded as its prize a New York recital debut at Weill Hall of Carnegie Hall. Prior competition triumphs include First Prize in the Koussevitsky

## ARTIST BIOGRAPHIES

Bulgarian pianist, **Anna Petrova**, is praised for her "artistic, clear and enlightened" performances (*BBC Magazine*). At her New York orchestral debut with conductor Philippe Entremont, shortly followed by a second invitation, Petrova was noted for her "ultra-smooth playing style"- *New York Fine Arts Examiner*. She is currently on the piano faculty at University of Louisville, KY and performs extensively as a soloist and chamber musician.

Highlights of recent seasons include a recording of Stravinsky's *Les Noces* with the Virginia Symphony Orchestra and conductor JoAnn Falletta, Virginia Arts Festival (NAXOS, 2016); a solo tour of Chile; a masterclass and solo recital in Beijing, China, and performances of Rachmaninoff *Rhapsody on a theme by Paganini*, Prokofiev *First and Third Piano Concertos*, and the Beethoven *Triple Concerto*. At her return engagement with the Monterey Symphony Orchestra, CA, the *Peninsula Reviews* wrote: "There was a lot of vitality in her crisp playing...bringing out in Petrova an impetuous excitement that stirred the audience to its feet at its conclusion."- Lyn Bronson.

Prizewinner of numerous international competitions, including the José Roca (Spain), Bösendorfer (Bulgaria) and Maria Yudina (Russia), Petrova was a semifinalist at the Queen Elizabeth International Piano Competition in Belgium, where she performed as a soloist with the Royal Chamber Orchestra of Wallonia under Paul Goodwin. Other conductors she has played with include Max Bragado-Darman, Bruno Aprea, Ramón Tébar, Francisco Valero - Terribas, and Jonathan Pasternack.

She has given solo recitals in halls such as Carnegie's Weil Recital Hall, Amsterdam's Concertgebouw, Brussels' Conservatoire Royal, Chicago's Preston Bradley Hall, Vienna's Bösendorfer Hall, Auditorio Ciudad de Leon and Palau de la Musica in Spain.

Her performances have been broadcast on National Public Radio Performance Today, New York's WQXR, Chicago's WFMT, and Bulgarian National Radio and Television.

Petrova holds a Doctor of Musical Arts degree from Manhattan School of Music, where her main teachers have been Horacio Gutiérrez and André-Michel Schub.

Violinist **Geoffrey Herd** leads a varied and impactful career as a soloist and chamber musician, artistic director, and pedagogue. He has performed throughout the United States, Latin America, and Asia at venues including the Isabel Stewart Gardner Museum of Art in Boston and Carnegie Hall's Weill Recital Hall, as well as at universities and conservatories globally. An avid chamber musician, Dr. Herd has collaborated with prominent musicians including Ettore Causa, Jinjoo Cho, James Dunham, Clive Greensmith, Ani Kavafian, and Laurie



**Student Performances**

**Parable for Solo Trombone**

**Vincent Persichetti (1915-1987)**

Nicholas Beeny, *trombone*

**Concertino**

**Ferdinand David (1810-1873)**

I.  
VI.

Sean Small, *trombone*  
Jessica Dorman, *piano*

**Atlantic Zephyrs**

**Gardell Simmons (1878-1945)**

Dane Howell, *trombone*  
Jessica Dorman, *piano*

**Two Songs**

**Robert Spillman (b. 1936)**

I. Adagio

Carter Cantrell, *bass trombone*  
Jessica Dorman, *piano*

**Sonata**

**Patrick McCarty (1928-2015)**

I. Allegro non Troppo  
II. Andantino

Cody Coleman, *bass trombone*  
Jessica Dorman, *piano*

**Student Performances**

**Parable for Solo Trombone**

**Vincent Persichetti (1915-1987)**

Nicholas Beeny, *trombone*

**Concertino**

**Ferdinand David (1810-1873)**

I.  
VI.

Sean Small, *trombone*  
Jessica Dorman, *piano*

**Atlantic Zephyrs**

**Gardell Simmons (1878-1945)**

Dane Howell, *trombone*  
Jessica Dorman, *piano*

**Two Songs**

**Robert Spillman (b. 1936)**

I. Adagio

Carter Cantrell, *bass trombone*  
Jessica Dorman, *piano*

**Sonata**

**Patrick McCarty (1928-2015)**

I. Allegro non Troppo  
II. Andantino

Cody Coleman, *bass trombone*  
Jessica Dorman, *piano*

# Trumpet Studio Recital

University of Louisville Brass Area

Reese Land, *Associate Professor, Trumpet;*  
*Director of Graduate Studies*



Friday, October 15, 2021  
School of Music, Room 267  
8:00 p.m.

# PROGRAM

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## Three Bagatelles

Fisher Tull (1934-1994)

II. Improvisation

I. Prelude

Joshua James, *trumpet*

Deborah Dierks, *piano*

## Romanze

Max Reger (1873-1916)

Anetta Kendall, *trumpet*

Deborah Dierks, *piano*

## Thrice Happy the Monarch

George F. Handel (1685-1759)

Arr. R. Winston Morris (b. 1941)

Cordell Fulkerson, *trumpet*

Deborah Dierks, *piano*

## Maid of the Mist

Herbert L. Clarke (1867-1945)

Andrew Steinsultz, *trumpet*

Deborah Dierks, *piano*

## Mont St. Michelle

Geoffrey Robbins (1910-1954)

Stephanie Diehl, *trumpet*

Deborah Dierks, *piano*



# PROGRAM

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## Intrada

**Otto Ketting (1935-2012)**

Colt Howell, *trumpet*

## Elegy

**Rolf Wallin (b. 1957)**

Angel Mason, *trumpet*  
Deborah Dierks, *piano*

## Song From the Heart

**Eric Ewazen (b. 1954)**

Julia Clements, *trumpet*  
Deborah Dierks, *piano*

## Badinage

**Eugene Bozza (1905-1991)**

Joshua Stump, *trumpet*  
Deborah Dierks, *piano*

## Boutade

**Pierre Gabaye (b. 1930)**

Adam Wilson, *trumpet*  
Deborah Dierks, *piano*

# PROGRAM

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We hope you enjoy the recital this evening.

› Smoking is not permitted in the School of Music building.  
In the unlikely event of fire or other emergency, please walk to the nearest exit.

› The use of recording devices and flash photography is strictly prohibited.

› Please silence cell phones & other electronic devices.  
Thank you.

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## UPCOMING EVENTS

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Vist our website at [www.louisville.edu/music](http://www.louisville.edu/music)

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# University of Louisville Guitar Festival

Recital featuring Xavier Jara, Stephen  
Mattingly, and Andrew Wilder



Saturday, October 16, 2021  
Comstock Concert Hall  
1:00 p.m.

Sponsorship provided by



TRIPLETT & CAROTHERS

# PROGRAM

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**Tiento Antiguo**

**Joaquín Rodrigo (1901-1999)**

**Quatre pièces brèves**

**Frank Martin (1890-1974)**

Prelude

Air

Plainte

Comme une gigue

**Preludio from Suite Compostelana**

**Federico Mompou (1893-1987)**

**Mazurka**

**Manuel M. Ponce (1882-1948)**

Stephen Mattingly, guitar

**Adagio (orig. C Major), K. 356**

**Wolfgang Amadeus Mozart (1756-1791)**

**Allegro (orig. F Major) K. 33b**

**Sonata No. 14 in D Major, Hob. XVI:14**

**Franz Joseph Haydn (1732-1809)**

Andrew Wilder, guitar

**Farewell, P. 3**

**John Dowland (1563-1626)**

**Serenade**

**Sofia Gubaidulina (b. 1931)**

**A Closed World of Fine Feelings of Grand Design**

**Graeme Koehne (b. 1956)**

**Unconscious in Brazil**

**Dušan Bogdanović (b. 1955)**

Xavier Jara, guitar

# PROGRAM

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[www.uoflmusicstore.com](http://www.uoflmusicstore.com)



- Polos
- T-Shirts
- Hoodies
- Sweaters
- Pull-overs
- Hats
- Scarfs
- Fanny packs
- Lunch bags
- Tote bags



# PROGRAM

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# **Delta Omicron Fall Musicale: Back Together!**

**Dannie Sinkhorn, Announcer**

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**Sunday, October 17, 2021  
Comstock Concert Hall  
7:30 p.m.**

# PROGRAM

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**Caccia: A Scherzo for Two Flutes**

**Samuel Adler**

Hannah Iglehart and Emily Laninga, *flutes*

**Brass Chorale No. 1**

**Johann Sebastian Bach**

Angel Mason, *trumpet*  
Bailey Hatzell and Nia Watson-Jones, *horns*  
Elexia Murry, *euphonium*

**“The Climb” from *Hannah Montana: The Movie***

**arr. by Deke Sharon**

Riley Ferretti, Amelia Glikin, and Sarah Byrd, *vocals*

**Pavane for Two Flutes**

**Gabriel Fauré**

Cameron Bilek and Morgan Marama-Stout, *flutes*

**Sous le dôme épais: Flower Duet from *Lakmé***

**Léo Delibes**

Kiki Pastor-Richard and Hannah Broomhall, *vocals*

**Black Saxophone Duet**

**Marc Mellits**

Chloe Frederick and Kaitlyn Purcell, *saxophones*

**Le Colloque des duex Perruches, mvt. III and VI**

**Jean Francaix**

Hannah Iglehart, *flute*  
Cameron Bilek, *alto flute*

**“You’ve Got a Friend in Me” from *Toy Story***

**arr. by Jennifer & Mike Watts**

Rachel Turnbull and Sarah Byrd, *piano*



# PROGRAM

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## GREETINGS FROM THE DEAN



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Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

Parents can rest assured that the UofL School of Music is a place where students are both challenged and supported. Music majors typically spend many hours practicing, performing, and studying, as they develop the disciplined work ethic necessary for success in the professional world. Our peer mentors, tutors, and the Student Care Team are just a few of the resources in place to ensure that students retain a healthy balance as they navigate the many choices that campus life affords.

Our School of Music is a great place to learn, a great place to teach, and also a great place to invest. Throughout our building, you'll find the names of alumni, friends, and well-wishers whose many forms of generosity have supported scholarships for our students, the maintenance and beautification of our facilities, and our many programs. Those investments continue to yield wonderful returns that bode well for our community and beyond.

Thanks for your interest in the School of Music at the University of Louisville. I hope you'll plan to visit our lovely campus and experience some of our performances. We'd love to welcome you to our community.

**Teresa Reed**  
Dean, School of Music  
University of Louisville

# PROGRAM

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**Faculty Gala Preview**

**I shall not live in vain (1995)**

**Jake Heggie**  
(b. 1961)

*If I can stop one heart from breaking,  
I shall not live in vain;  
If I can ease one life the aching,  
Or cool one pain,  
Or help one fainting robin  
Unto his nest again,  
I shall not live in vain.*

EMILY ALBRINK, *soprano*  
NAOMI OLIPHANT, *piano*

**Slavonic Dance, Op. 46, No. 2 (1878)**

**Antonín Dvořák**  
(1841-1904)

BRENDA KEE AND NAOMI OLIPHANT, *piano duet*

**Peace, Please (1998)**

**Jamey Aebersold**  
(b. 1939)

MIKE TRACY, *tenor saxophone*  
GABE EVENS, *piano*

**Ballad (2021) world premiere**

**Sidney A. King**  
(b. 1959)

SIDNEY A. KING, *double bass*  
KRISTA WALLACE-BOAZ, *piano*

**Sans Vitesse-Vite et nerveusement rythme (1914)**  
**from Trois Pieces**

**Nadia Boulanger**  
(1887-1979)

PAUL YORK, *cello*  
KARA HUBER, *piano*

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PAUL YORK, *cello*  
KARA HUBER, *piano*



**CONVOCATION**  
Thursday, October 28, 2021  
Comstock Concert Hall  
3:00 p.m.

**Where Beauty Persists**

**Steve Rouse (b. 1953)**

Cameron Bilek, *flute*  
Sam Riddick, *vibraphone*



## CONVOCATION

Thursday, October 28, 2021

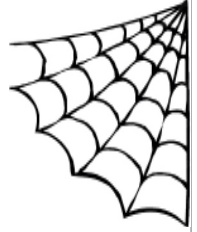
Comstock Concert Hall

3:00 p.m.

**Where Beauty Persists**

**Steve Rouse (b. 1953)**

Cameron Bilek, *flute*  
Sam Riddick, *vibraphone*



# *University Symphony Horror-chestra*



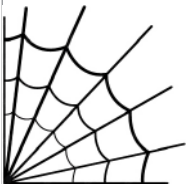
Conducted by the Undead Student Conductors  
Misaki Hall  
Joshua Lowery  
Desmond Anderson

Kimcherie Lloyd, Manipulator of Mayhem



*Narrated by Chad Sloan*

Saturday, October 30, 2021  
Comstock Concert Hall  
8:00 p.m.



# PROGRAM

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*THE RITES OF SCREAM:  
A PROCESSION OF THE UNDEAD SYMPHONY ORCHESTRA*

**Peer Gynt Suite No. 1, Op. 46 (1874-1875)**

**Edvard Grieg (died 1907)**

II. The Death of Ase

Invisible Conductor

**Peer Gynt Suite No. 1, Op. 46 (1874-1875)**

**Edvard Grieg (died 1907)**

IV. In the Hall of the Mountain King

Desmond Anderson, Conductor

**Spirited Away (2001)**

**Joe Hisaishi (undead)**

The Dragon Boy / Bottomless Pit

**tr. Misaki Hall (undead)**

Misaki Hall, Conductor

**Theme From E.T. (The Extra-Terrestrial) (1982)**

**John Williams (undead)**

**arr. James D. Ployhar (undead)**

Joshua Lowery, Conductor

**20th Century Fox Fanfare (1933)**

**Alfred Newman (died 1970)**

**Star Wars Suite for Orchestra (1997)**

**John Williams (undead)**

I. Main Title

Joshua Lowery, Conductor

*In partial fulfillment of the Master of Music in Orchestral Conducting*



# PROGRAM

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**Ghostbusters (1984)**

Who You Gonna Call?

**Ray Parker (undead)**

**& Elmer Bernstein (died 2004)**

**arr. Brad Ritchie (undead)**

Desmond Anderson, Conductor

**Night on Bald Mountain (1867)**

**Modest Mussorgsky (died 1881)**

**arr. Nikolai Rimsky-Korsakov (died 1908)**

Misaki Hall, Conductor

**Symphonie fantastique, Op. 14 (1830)**

**Hector Berlioz (died 1869)**

March to the Scaffold

Joshua Lowery, Conductor

*In partial fulfillment of the Master of Music in Orchestral Conducting*

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On pain of death, please silence cell phones & other electronic devices.

*Rest in Peace.*

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# PROGRAM

## UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Director*

Misaki Hall and Joshua Lowery, *Graduate Teaching Assistants*

Desmond Anderson, *Assistant Conductor*

### **Violin I**

Aimee Quinn  
Yuhao Li  
Jennifer Terrell  
Angkun Uabamrungjit  
Varissara Tanakom  
Kerwin Gonzalez

### **Violin II**

Taylor Wallace  
Hannah Gibson  
Bria Quinn  
Anna Laverty  
Samantha Lamkin  
Dayana Cedeno Iglesias  
Mia-Rose Lozado  
Reagan Ballard

### **Viola**

Elizabeth Knutowski  
Sarah Wilson  
Sheronda Shorter  
Nathaniel Jackson  
Eli Reed  
Pablo Reyes  
Asha Peoples  
Andrew Baldeon

### **Cello**

Roman Wood  
Tim Sutton  
Brendan Stock  
Ainsley Moore  
Nathan Tantasook  
Daniel Risner  
Benjamin Meitzen  
Eleanore Ragan  
Owen Talley  
Logan Florence

### **Bass**

Jonathan Kaiser  
Tina Slone  
Taylor Hoog  
Arlen Faulkner  
Andrew Van Meter  
Sophia Waldschmidt  
John Anderson  
Kenneth Thompson  
Michael Dennis  
Eric Eastman

### **Piccolo**

Trent Ripberger  
Nate Gonzalez

### **Flute**

Cameron Bilek  
Nate Gonzalez  
Trent Ripberger

### **Oboe**

Jackson Brummett  
Stephanie Hile  
Nadia Cho

### **Clarinet**

Elise Piecuch  
Austin Glover  
Chandler Craine

### **Bass Clarinet**

Chandler Craine

### **Bassoon**

Zachary Lynn  
Marissa Keith

### **Horn**

Natalie Karrick  
Matthew Howard  
Michael Coleman  
Korey Garcia  
Bailey Hatzell  
Christopher Woosley

### **Trumpet**

William Joiner  
Gabe Edwards  
Colt Howell  
Nick Felty  
Angel Gross

### **Trombone**

Logan Myers  
Sean Small

### **Bass Trombone**

Carter Cantrell

### **Tuba**

Nathan Jackson  
Ben Bunting

### **Piano**

Nolan Ancil

### **Percussion**

Paul Pfeifer  
Luke Anderson  
Elliott Campbell  
Garrett Bunn  
Alex Pritchett  
Stephanie Lawson

**STRAVINSKY OCTET**

Octet for Winds (1923)

Igor Stravinsky (1882-1971)

Sinfonia (Lento - Allegro Moderato)

Tema Con variazioni (Andantino)

Finale

Cameron Bilek, *flute*  
Austin Glover, *clarinet*  
Zachary Lynn, *bassoon*  
Matthew Karr, *bassoon*  
William Joiner, *trumpet*  
Gabe Edwards, *trumpet*  
Logan Myers, *trombone*  
Carter Cantrell, *bass trombone*

**MAYUR GURUKKAL JAZZ GROUP**

Someday My Prince Will Come

Frank Churchill (1901-1942)

Soulful

Roy Hargrove (1969-2018)

Mind alone

will Doty (2002)

Reeves Outen, *drums*  
Cameron Gooden, *bass*  
Will Doty, *piano*  
Mayur Gurukkal, *trumpet*

WELCOME TO THE UNIVERSITY OF LOUISVILLE!

WE HOPE THAT YOU ENJOY THE CONCERT.

SMOKING IS NOT PERMITTED IN THE SCHOOL OF MUSIC BUILDING.

IN THE UNLIKELY EVENT OF FIRE OR OTHER EMERGENCY, PLEASE WALK TO THE NEAREST EXIT.

THE USE OF RECORDING DEVICES AND FLASH PHOTOGRAPHY IS STRICTLY PROHIBITED.

PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.

THANK YOU.

# JAZZ ENSEMBLE I

ANSYN BANKS, DIRECTOR

## PROGRAM

Blues in the Abstract Truth Oliver Nelson

Where or When Richard Rodgers  
arr. Vaughn Wiester

Blue Highways Paul Ferguson

Lullaby of the leaves Berniece Petkere  
arr. Francis Boland Braden

Sail Away Tom Harrell  
arr. John Macleod

But Beautifu Jimmy Van Heusen  
arr. Bill Holman

After You've Gone Turner Layton  
arr. Bill Holman

How Sweet it is To Be Loved BY You Ed Holland  
arr. Mark Taylor

Splanky Neil Hefti Arr. Sammy Nestico

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DO YOU ENJOY ATTENDING CONCERTS AT THE SCHOOL OF MUSIC? WE INVITE YOU  
TO HELP US COMPLETE THE TAKE A SEAT SCHOLARSHIP CAMPAIGN WHICH PROVIDES  
SCHOLARSHIPS FOR TALENTED AND ACADEMICALLY GIFTED MUSIC STUDENTS AND GROWS  
OUR SCHOLARSHIP ENDOWMENT IN DOLLARS WHILE YOUR GIFT CONTINUES TO MAKE  
SCHOLARSHIPS AVAILABLE IN PERPETUITY.

MAKE A TAX-DEDUCTIBLE GIFT OF \$500, AND WE'LL PLACE A BRASS PLATE WITH YOUR  
MESSAGE ON A REMAINING AVAILABLE CHAIR IN THE CONCERT HALL. YOUR GIFT MAY BE  
MADE "IN HONOR OF" OR "IN MEMORY OF" A FAMILY NAME OR THE NAMES OF LOVED  
ONES, MUSIC LOVERS, COMPOSERS, STUDENTS, ALUMNI, OR CURRENT OR FORMER FACULTY  
MEMBERS. GIFTS MAY BE PAID OUTRIGHT OR MAY BE PAID OVER TWO YEARS (ABOUT \$20  
A MONTH).

TAKE A SEAT CAMPAIGN BROCHURES ARE LOCATED ON THE BOX OFFICE COUNTER IN THE  
LOBBY.



Tuesday, October 12, 2021  
Comstock Hall  
8:00 p.m.



Tuesday, October 12, 2021  
Comstock Hall  
8:00 p.m.

## Personnel

### **Saxophones**

Tanner Swift, *alto I*  
Johnson Machado, *alto II*  
Jeremy Lanas, *tenor I*  
Jason Knuckles, *tenor II*  
Peter Meyer, *bari*

### **Trombones**

Cameron Gooden, *trombone I*  
Ivo Ferigra, *trombone II*  
Lane Meyer, *trombone-III*  
Carter Cantrell, *bass trombone*

### **Trumpets**

Nick Felty- *Lead trumpet*  
Will Hoyt- *trumpet II*  
Mayur Gurukkal- *trumpet III*  
Thomas Putterbaugh-*trumpet IV*  
William Joiner- *trumpet V*

### **Rhythm Section**

Colin Crothers, *piano*  
Joel Murtaugh, *bass*  
Tyler Papiernak, *bass*  
Kasym Moldogaziev, *guitar*  
Reeves Outen, *drums*  
Darius Ca'Mel, *drums*



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# 2021

## UNIVERSITY OF LOUISVILLE

### GUITAR FESTIVAL

XAVIER JARA & ANDREW WILDER, GUITARS

Friday, October 15, 2021  
Comstock Hall  
7:00 p.m.

# PROGRAM

Preludes and Fugues	Mario Castelnuovo-Tedesco
XXIII. Prelude and Fugue in F major	(1895-1968)
Fuga Elegiaca	

Elegy	Jean-Yves Daniel-Lesur
	(1908-2002)

Sonata 1 in A minor "Württemberg"	Carl Phillip Emmanuel Bach
	(1714-1788)

## INTERMISSION

Preludes and Fugues	Mario Castelnuovo-Tedesco
IV. Prelude and Fugue in E major	

Tombeau de Purcell	Dusan Bogdanovic
	(b. 1955)

French Suite 5, BWV 816	Johann Sebastian Bach
	(1685-1750)

## GREETINGS FROM THE DEAN



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### **Teresa Reed**

Dean, School of Music  
University of Louisville



# Welcome to the University of Louisville!

We hope you enjoy the concert this evening.

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the nearest exit.

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prohibited.

› Please silence cell phones & other electronic devices.  
Thank you.

---

## UPCOMING EVENTS

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Belknap Campus and are free and open to the public, unless otherwise  
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Events are subject to change. Scan the code below for a full list.



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## FOLLOW US

Keep up-to-date with the School of Music for announcements, news,  
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All proceeds go to support the School of Music's general scholarship  
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UNIVERSITY OF LOUISVILLE

# TRUMPET ENSEMBLE

REESE LAND, *DIRECTOR*

AND

UNIVERSITY OF LOUISVILLE

# COMMUNITY BAND

JASON CUMBERLEDGE, *Director*

Monday, October 18, 2021  
Comstock Concert Hall  
8:00 p.m.

# PROGRAM

## University of Louisville Trumpet Ensemble

Canzon septimi et octavi toni a 12

Giovanni Gabrielli  
(1554-1612)

Emily

Johnny Madel  
(1925-2020)  
Arranged by James Olcott

Festival Fanfare

Joseph Turrin  
(b. 1947)

## University of Louisville Community Band

Alegre (2002)

Tania León  
(b. 1943)

The Little Giant - March (1939)

Howard Moon

Summer Sneed, *graduate conductor*  
*In partial fulfillment of the requirement of the Master of Music degree*

Autumn (2018)

Cait Nishimura  
(b. 1991)

A Tribute to Percy Grainger

Percy Grainger  
(1882-1961)  
Arranged by Douglas Wagner

UNIVERSITY OF LOUISVILLE TRUMPET ENSEMBLE  
Reese Land, *Director*

Gabe Edwards  
William Joiner  
Annetta Kendall  
Adam Wilson  
Andrew Steinsultz  
Colt Howell  
Stephanie Diehl  
Evan Schneider  
Abby Ward  
Ethan Scott  
Angel Gross  
Joshua James



**UPCOMING EVENTS**

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UNIVERSITY OF LOUISVILLE COMMUNITY BAND  
Jason Cumberledge, *Director*

**Piccolo**

Kalen Carty-Kemker

Physician

**Flute**

Emily Arbaugh

Music Performance Student

Kalen Carty-Kemker

Physician

Jeri Cundiff

Retired

Hannah Dickerson

Music Performance Student

Shelby Gardner

Music & WGST Student

Gabrielle Hak

Chemistry Student

Taylor Hamm

Music Therapy Student

Morgan Marama-Stout

Music Education Student

Maryann Miller

Music New Media Student

Daniel Parker

A & S Student

Loren Pascua

Norton Healthcare

Destini Potter

Biology Student

**Oboe**

Hunter Basham

Bullitt Central Student

Brianna Whittle

Music Education Student

**Bassoon**

Naya Woosypiti

Music BA Student

**Clarinet**

Brenda Chaplin

Retired

Ashley Donaldson

Radiation Therapist

Raina Isaacs

UofL Doctoral Student

Brittany Kurgat

Music Teacher

Zach Macaluso

USPS Employee

Clara Sickmeier

UofL Student

Madison Sherouse

Astrophysics Student

**Alto Saxophone**

Mike Dicker

Business Consultant

Ni'Kerrion McDonald

Music New Media Student

Tabitha Mead

Graphic Designer

Sonny Neurath

Retired Dentist

Gracie Proctor

Music BA w/Psych Minor

Melanie Ryan

Social Worker

Madison Wallace

Music BA/Communication

**Tenor Saxophone**

Kevin Hill

UPS Mechanic

## **Baritone Saxophone**

Andrew Harris

Music Education Student

## **Trumpet**

Tony Arrache

Musician

Lindsay Baker

Community Member

Skip Banister

Mortgage Broker

Haley Chappell

Certified Nursing Asst.

Julia Clements

Music BA/Bus. Admin

Cordell Fulkerson

Music Student

Dave Kashdan

Retired

Don Kolb

Ford Electrician

Angel Mason

Music Education Student

Carson Randolph

Music Student

Erin Smith

Former Band Director

Andrew Steinsultz

Music Education/Performance

Abby Ward

Music Student

## **Horn**

Bill Fox

Retired

Pierce Horlander

Music Student

Stephanie Smith

Music Therapy Student

## **Trombone**

Zach Armstrong

Music Student

Conrad Cash

A & S Student

Caleb Duff

Music Therapy Student

Alex Head

Musician

Terry Turner

UPS

Dave Willis

Retired Dental Professor

## **Euphonium**

Thomas Farless

Music Education Student

Megan Nicolaysen

UofL Law Student

Denver Pascua

Music Teacher

Don Taylor

Musician

John Wilhoit

Retirement Planner

Jon Woods

Music Education Student

## **Tuba**

Kenny Conrow

Graduate Music Student

Matthew D'Andria

Music Student

Ralph Taylor

Musician

## **Percussion**

Laura Barnhorst

Music Therapy Student

Emmilyn Cline

Music Therapy Student

Zoey Mullins

Music Therapy Student

Maddy Oser

Music Therapy Student

Carson Smith

Music New Media Student

# School of Music

## GREETINGS FROM THE DEAN



It's an exciting time to be a part of the School of Music at the University of Louisville! Situated in the heart of a culturally vibrant community, our School of Music has both a rich history and a bright future, and its impact extends around the world. Established in 1932 and accredited by the National Association of Schools of Music since 1936, we pride ourselves on our student-centered tradition of musical excellence. As dean, I am thrilled to join with world-class faculty and dedicated staff to ensure that our students receive an educational experience of the highest quality.

Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

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- Sweaters
- Pull-overs
- Hats
- Scarfs
- Fanny packs
- Lunch bags
- Tote bags







Want to Join to UofL Community Band?  
Visit our website at [www.uoflbands.com](http://www.uoflbands.com)

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[louisville.edu/music](http://louisville.edu/music)  
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Twenty-Ninth Annual

# Faculty Gala Concert

*Recognizing the upcoming retirement  
of Dr. Naomi Oliphant*

Friday Evening  
October 22, 2021  
7:00 p.m.

# PROGRAM

*Sans Vitesse-Vite et nerveusement rythme from Trois Pieces* (1914)

Nadia Boulanger  
(1887-1979)

Paul York, *cello*  
Kara Huber, *piano*

Quintet (2003)

Michael Kamen  
(1948-2003)

Stacy Simpson, *trumpet*  
Alex Schwarz, *trumpet*  
Emily Britton, *french horn*  
Brett Shuster, *trombone*  
Clinton McCanless, *tuba*

Trio in G Major

Joseph Haydn  
(1732-1809)

III. Finale - Allegro moderato

Kathleen Karr, *flute*  
Matthew Karr, *bassoon*  
Naomi Oliphant, *piano*

I shall not live in vain (1995)

Jake Heggie  
(b. 1961)

*If I can stop one heart from breaking,  
I shall not live in vain;  
If I can ease one life the aching,  
Or cool one pain,  
Or help one fainting robin  
Unto his nest again,  
I shall not live in vain.*

Emily Albrink, *soprano*  
Naomi Oliphant, *piano*

Tiento Antiguo (1942)

Joaquín Rodrigo  
(1901-1999)

Stephen Mattingly, *guitar*

Sonata No. 3 in D minor for Violin and Piano, Op. 108 (1888)

Johannes Brahms  
(1833-1897)

IV. Presto agitato

Brittany MacWilliams, *violin*  
Kara Huber, *piano*

## INTERMISSION

Peace, Please (1998)

Jamey Aebersold  
(b. 1939)

Mike Tracy, *tenor saxophone*  
Gabe Evens, *piano*

Heading Home (2021)

Gabe Evens  
(b. 1972)

Anslyn Banks, *trumpet*  
Samir Kambarov, *alto saxophone*  
Mike Tracy, *tenor saxophone*  
Gabe Evens, *piano*  
Chris Fitzgerald, *bass*  
Mike Hyman, *drums*

Ballad (2021) world premiere

Sidney A. King  
(b. 1959)

Sidney A. King, *double bass*  
Krista Wallace-Boaz, *piano*

Slavonic Dance, Op. 46, No. 2 (1878)

Antonín Dvořák  
(1841-1904)

Brenda Kee and Naomi Oliphant, *piano duet*

All'idea di quel metallo from Il barbiere di Siviglia (1816)

Gioacchino Rossini  
(1792-1868)

Daniel Weeks, *tenor*  
Chad Sloan, *baritone*  
Naomi Oliphant, *piano*

**Figaro**

*All'idea di quel metallo  
Portentoso, onnipossente,  
Un vulcano la mia mente  
Già comincia a diventar.*

**Conte**

*Su, vediam di quel metallo  
Qualche effetto sorprendente,  
Del vulcan della tua mente  
Qualche mostro singolar.*

**Figaro**

*Voi dovrete travestirvi,  
Per esempio... da soldato.*

**Conte**

*Da soldato?*

**Figaro**

*Sì signore.*

**Conte**

*Da soldato?.. e che si fa?..*

**Figaro**

*Oggi arriva un reggimento.*

**Conte**

*Sì, m'è amico il colonnello.*

**Figaro**

*Va benon.*

**Conte**

*Ma e poi?*

**Figaro**

*Cospetto!  
Dell'alloggio col biglietto  
Quella porta s'aprirà.  
Che ne dite, mio signore?  
L'invenzione è naturale?*

**Conte**

*Oh che testa originale!  
Bravo, bravo in verità.*

**Figaro**

*Oh che testa universale!  
Bella, bella in verità.  
Piano, piano... un'altra idea!..  
Veda l'oro cosa fa.  
Ubbriaco... sì ubbriaco,  
Mio signor, si fingerà.*

**Conte**

*Ubbriaco?..*

**Figaro**

*At the idea of this metal  
portentous, omnipotent,  
a volcano within me  
commences to erupt, yes. etc.*

**Count**

*Come, let's see what effect  
this metal will have on you,  
some real demonstration  
of this volcano within you, yes. etc.*

**Figaro**

*You should disguise yourself ...  
For instance ... as a soldier ...*

**Count**

*As a soldier?*

**Figaro**

*Yes, sir.*

**Count**

*As a soldier, and for what purpose?*

**Figaro**

*To-day a regiment is expected here.*

**Count**

*Yes, the Colonel is a friend of mine.*

**Figaro**

*Excellent!*

**Count**

*And then?*

**Figaro**

*By means of a billet,  
that door will soon open.  
What say you to this, sir?  
Don't you think I've hit it right?  
Isn't it a fine idea,  
happy thought, in very truth! etc.*

**Count**

*Isn't it a fine idea,  
happy thought, in very truth! etc.*

**Figaro**

*Softly, softly ... another thought!  
See the power of your gold!  
You must pretend to be drunk.*

**Count**

*Drunk?*

**Figaro**  
*Sì signore.*

**Conte**  
*Ubbriaco?.. Ma perché?..*

**Figaro**  
*Perché d'un ch'è poco in sé,  
Che dal vino casca già,  
Il tutor, credete a me,  
Il tutor si fiderà.*

**Conte e Figaro**  
*Questa è bella per mia fé  
Bravo, bravo, in verità.*

**Conte**  
*Dunque...*

**Figaro**  
*All'opra.*

**Conte**  
*Andiam.*

**Figaro**  
*Da bravo.*

**Conte**  
*Vado... Oh il meglio mi scordavo!  
Dimmi un po', la tua bottega,  
Per trovarti, dove sta?*

**Figaro**  
*La bottega?.. non si sbaglia;  
Guardi bene; eccola là.  
Numero quindici a mano manca,  
Quattro gradini, facciata bianca,  
Cinque parrucche nella vetrina,  
Sopra un cartello «Pomata fina»,  
Mostra in azzurro alla moderna,  
V'è per insegna una lanterna...  
Là senza fallo mi troverà.*

**Conte**  
*Ho ben capito...*

**Figaro**  
*Or vado presto.*

**Conte**  
*Tu guarda bene...*

**Figaro**  
*Io penso al resto.*

**Conte**  
*Di te mi fido...*

**Figaro**  
*Even so, sir.*

**Count**  
*Drunk? But why?*

**Figaro**  
*Because the guardian, believe me,  
the guardian would less distrust  
a man not quite himself,  
but overcome with wine.*

**Both**  
*Isn't it a fine idea,  
happy thought, in very truth! etc.*

**Count**  
*Well, then?*

**Figaro**  
*To business.*

**Count**  
*Let's go.*

**Figaro**  
*Bravo.*

**Count**  
*Farewell! But the most important thing  
I forgot to ask: tell me,  
where do I find your shop?*

**Figaro**  
*My shop? ... you cannot mistake it ...  
Look yonder... there it is ...  
Number fifteen, on the left hand,  
with four steps, a white front,  
five wigs in the window,  
on a placard, "Pomade Divine"  
a show-glass, too, of the latest fashion,  
and my sign is a lantern ...  
There, without fail, you will find me. etc.*

**Count**  
*I understand.*

**Figaro**  
*You had better go now.*

**Count**  
*And you watch out ...*

**Figaro**  
*I'll take care of everything.*

**Count**  
*I have faith in you ...*

**Figaro**

*Colà l'attendo.*

**Conte**

*Mio caro Figaro...*

**Figaro**

*Intendo, intendo.*

**Conte**

*Porterò meco...*

**Figaro**

*La borsa piena.*

**Conte**

*Sì, quel che vuoi, ma il resto poi...*

**Figaro**

*Oh non si dubiti, che bene andrà...*

**Conte**

*Ah che d'amore  
La fiamma io sento,  
Nunzia di giubilo  
E di contento!  
Ecco propizia  
Che in sen mi scende  
D'ardore insolito  
Quest'alma accende  
E di me stesso  
Maggior mi fa.*

**Figaro**

*Delle monete  
Il suon già sento!  
L'oro già viene,  
Viene l'argento;  
Eccolo, eccolo,  
Che in tasca scende,  
D'ardore insolito  
Quest'alma accende,  
E di me stesso  
Maggior mi fa.*

**Figaro**

*I shall wait for you yonder ...*

**Count**

*My dear Figaro ...*

**Figaro**

*I understand, I understand ...*

**Count**

*I will bring with me ...*

**Figaro**

*A porse well filled.*

**Count**

*Yes, all you want, but do your part ...*

**Figaro**

*Oh, have no doubt, all will go well.*

**Count**

*Oh, what a flame  
of love divine,  
of hope and joy  
auspicious sign!  
With fire unknown  
my soul is burning,  
and fills my spirit  
with will to dare.  
Oh, what a flame, etc.  
Oh glorious moment  
which inspires my heart,  
with fire unknown  
my soul is burning,  
and fills my spirit  
with will to dare. etc.*

**Figaro**

*I almost can hear  
the clinking of coin,  
gold is coming ...  
Already it's here.  
Gold is coming,  
silver is coming,  
filling the pockets ...  
Already it's here.  
With fire unknown  
my soul is burning,  
and fills my spirit  
with will to dare. etc.*

# University of Louisville School of Music

## Administration

Teresa Reed, *Dean*  
Krista Wallace-Boaz, *Associate Dean*  
Frederick Speck, *Chair, Department of Performance Studies*  
Jerry Tolson, *Chair, Department of Academic & Professional Studies*

## Composition & Creative Studies Concentration

Rebecca Jemian  
John Ritz  
Marc Satterwhite, *Concentration Coordinator*  
Krzysztof Wolek  
*Allison Ogden*  
*Barry Johnson*  
*Zach Thomas*

## Music Education / Teacher Certification Concentration

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Robert Amchin, *Concentration Coordinator*  
Jason Cumberledge  
Chris Doane  
Kent Hatteberg  
Sidney King  
Clinton McCanless  
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*Jennifer Potochnic*  
*Michael Ramach*  
*Dan Worley*

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Rebecca Jemian, *Concentration Coordinator*  
*Rebecca Long*  
*Allison Ogden*  
*Jeremy Smith*  
*Dan Worley*

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*Chris Millett*  
*Brett Northrup*  
*Alex Ruffner*  
*Erin Shina*  
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Jason Cumberledge  
Kent Hatteberg, *Concentration Coordinator*  
Kimcherie Lloyd  
Frederick Speck, *Department Chair*  
*WonJoo Ahn*  
*Acton Ostling*  
*Alexis Paxton*  
*Michael Ramach*

## Jazz Studies Concentration

Anslyn Banks  
Gabe Evens  
Chris Fitzgerald  
Jerry Tolson  
Mike Tracy, *Concentration Coordinator*  
*Michael Hyman*  
*Samir Kambarov*  
*Craig Wagner*

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*Dick Sisto*  
Reese Land  
Clinton McCanless  
Brett Shuster, *Brass Area Coordinator*  
*Emily Britton*  
Adam McCord  
Matt Nelson, *Woodwind Area Coordinator*  
*Kathy Karr*  
*Matthew Karr*  
*Jennifer Potochnic*  
Naomi Oliphant, *Keyboard Area Coordinator*  
Anna Petrova  
Krista Wallace-Boaz  
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*Karen Griffin*  
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Sidney King  
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Paul York, *Concentration Coordinator*  
*Kirsten Marshall*  
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Katherine Calcamuggio Donner  
Emily Albrink Katz  
*Amanda Boyd*  
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Laura Angermeier, *Admissions Counselor Sr.*  
Christopher Dye, *Communications Coordinator/HR*  
Timothy Hamilton, *Academic Coordinator Sr.*  
Deborah Kalbfleisch, *Unit Business Manager Intermediate*  
Angela Keene, *Facilities Coordinator Sr.*  
Rachel McCrorey, *Administrative Assistant to Bands and Performance Studies*  
Kaelah McMonigle, *Assistant to the Dean*  
Michael Murphy, *Director of Instructional & Music Technology*  
Kara Salsman, *Director of Development*  
Shavon Wagner, *Unit Business Manager Sr*



# University of Louisville School of Music

## How to make a difference in a student's life

To honor Dr. Naomi J. Oliphant's years of service, please consider a gift to the Dr. Naomi J. Oliphant Endowed Fund in Music. To support this fund or other areas of the University of Louisville School of Music, you can contribute online at <https://give.louisville.edu/music> or mail a check made out the University of Louisville Foundation, PO Box 772050, Chicago IL 60677-2050. We greatly appreciate your philanthropy!

For information related to development, please contact Director of Development,  
Kara Salsman at 502-852-7108 or [kara.salsman@louisville.edu](mailto:kara.salsman@louisville.edu).

Help us continue to change lives today!  
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## ACKNOWLEDGMENTS

Angela Keene - School of Music Facilities Manager  
Main Office Productions - Video & Audio Production  
Michael Ramach - Stage Manager  
Rachel McCrorey - Programs  
School of Music Guards



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**UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC**  
502-852-6907

# Chamber Music Society - Beethoven Festival 2020-2021

October 24, 2021, December 4, 2021 & December 5, 2021

## Emerson String Quartet

Eugene Drucker, and Philip Setzer, violins

Lawrence Dutton, viola

Paul Watkins, cello

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## INTRODUCTION & COMMENTARY

We are embarking on the second segment of the Beethoven Quartet Festival a year later than planned. It could be that memories have faded somewhat, so a bit of refreshment might be in order.

Beethoven was born in Bonn where he received early training from court musicians and gained experience performing in court ensembles as a harpsichordist and organist, conductor, and violist. He studied and composed steadily, developing great skills as a pianist. In 1790, he was introduced to Josef Haydn who was visiting Bonn and invited him to go to Vienna and study. In 1792, he left Bonn for Vienna, a trained musician and accomplished pianist with a satchel full of compositions.

Beethoven began to seriously compose string quartets after he moved to Vienna where, in previous decades, Mozart and Haydn had developed and nurtured an audience of connoisseurs for the genre. If he was to succeed in that city with its cultivated musical society, he needed to compose string quartets, and they needed to be of high quality in order to stand in comparison with the works of the Classical Masters. As a pianist, it was natural for him to cultivate and expand his reputation by composing works for the piano. And this he did, earning, as well, a reputation as a remarkable virtuoso and also as an extraordinary improviser. But he lost no time and began to study counterpoint with the esteemed and rigorous theorist, Johann Albrechtsberger, so that he might master the challenges posed by a quartet of four individual parts, different from those posed by a piano, or, for that matter, by a large ensemble. Listening to the six quartets of Opus 18, we could hear how he began to alter somewhat the character of the characteristic obbligate counterpoint of the classical style. Moving on to Op. 59, we were able to hear his solutions to limitations of that earlier style; expansions and stylizations found their way into a development that can be thought of as a period of growing artistic conscience.

Beethoven's decade of the 1800s was a period of awe-inspiring productivity. The two quartets, Eb Major, Op. 74, and F# Minor, Op. 95, come from the end of that period and while they both are mature works that share some approaches to form and structure, they are far apart in thinking and aesthetics. As for the one in a major mode, while not entirely conventional (it's the one with extravagant ideas: *pizzacati* and passages of extraordinary violinistic virtuosity), it looks confidently outward. And the other, in a minor mode, is inward-looking, concise, and struggles with form, and in some cases, simply does away with expected elements of classical style. The inner movements of both quartets are extraordinary and, together with the final movements, reflect growing interest in overall balance of the works. There are no string quartets from the period between 1809 and 1824, but after a long dry spell, Beethoven began to compose them again and, in 1824, completed the first of the last five works--all string quartets--he composed before his death in 1827.

There are many fine performances of the string quartets available on CD and on the internet. I strongly recommend listening several times to all of these works. In fact, one writer advised four hearings in order to finally hear what is going on in the Introduction to Op. 74 in Eb Major. I didn't believe him, but found out otherwise--on about the 7<sup>th</sup> hearing. Good listening!

We are indebted to the late Ben Franklin, Past President of the Chamber Music Society, who proposed (argued for) and facilitated this very special celebration of Beethoven's 250<sup>th</sup> year. He was motivated by his memory of the celebration of the 200<sup>th</sup> anniversary of Beethoven's birth in 1970 when the Juilliard Quartet performed all the quartets for the Louisville Chamber Music Society. As this season plays out, we might trust that

following Ben's example, many will find ways and actions that will support and nurture the performance of chamber music for many years. Possibly even, a celebration for Beethoven's 300<sup>th</sup> year!

Dr. Jean Christensen  
Prof. Emeritas  
School of Music  
University of Louisville

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## PROGRAM NOTES

### Quartet in E♭ Major, Op. 74 "Harp Quartet"

Ludwig van Beethoven (1770-1827)

Poco Adagio. Allegro  
Adagio ma non troppo  
Presto. Più presto quasi prestissimo  
Allegretto con Variazioni. Un poco più Vivace. Allegro

In 1809, the year that Beethoven composed his tenth string quartet, the French invaded Vienna and occupied the city for five months. "What a destructive and savage life is raging all around me! Nothing but drums, cannons, human misery of every kind!" Terrified, Beethoven often stayed in the basement, his head buried in pillows in hopes of preserving his already challenged hearing. Daily life was difficult on all fronts, not the least of which was the isolation and loneliness that he felt very strongly. And he yearned for his daily walks in the Vienna woods. Yet the "Harp Quartet," composed at this time, is the most serene of the five quartets from the "middle period" that began in 1808 with the three Razumovsky Quartets, op. 59, and ended in 1810 with the "Quartetto serioso," op. 95. Each of the other four quartets has enduring and interesting challenges—idiosyncracies and innovations abound—but on the whole, the "Harp" is less problematic. For some, it is a "consolation" and for others, it is a "retrenchment." In any case, it's enigmatic to a degree that creates a bit of a challenge for a discussion.

The first real challenge is the slow introduction. A relatively short passage of 24 measures, it has no definable form, and unlike the slow introduction of Op. 59, no. 3, which also lacks a sense of form, it has no overall direction or goal. There is no exploration of a harmonic field, nor modulation and no distinct melodic character beyond what comes with some cadences or from a long sustained chromatic rising line. None of the melodic phrases, long or short, provide a sense of overall direction with a coherent goal. Some small elements or gestures recur, others are dropped. Inconclusive explorations, in a sense. Taken all together it seems that the task of this introduction is to deflect expectation or to create an illusion of an empty space.

The opening bars of the Allegro refer back to the opening of the Introduction and, as we shall hear, it is as direct and well-formulated as the Intro is vague. First, we have a terse "intro" to the key of E♭—a chord, three notes of a rising triad, and a brief silence—played by the whole ensemble. Then, the violin plays the 4-bar melodic antecedent, drawing on the opening measures of the Introduction's rhythm and melodic outline. The immediate answer by the viola leads directly to the transition to the second key area (the dominant key of B♭ Major) where Beethoven introduces some of the unusual elements found in this first movement, notably the first of several passages of *pizzicato* rising thirds that gave the quartet its nickname, the harp quartet. Pay attention though, for while the pitches of these *pizzicati* are initially a simple element that comes from the opening phrase of the first theme, this odd and novel sound (especially so, at the time) provokes a truly extraordinary passage of *pizzicati* later in the movement. Then in the succeeding second key area, Beethoven introduces fast swirling scale patterns and a soaring melodic line which jointly consolidate a range of extreme outer reaches, both high and low. Keep these special markers in mind; rapid violin passages and *pizzicati* return to dominate the movement's coda.

In the development, Beethoven seizes the opportunity to exercise intense contrapuntal complications.

The first violin and cello engage in a full-fledged canon, the inner parts taking on fast-moving 16<sup>th</sup> notes. Just as the high point is reached, the forward motion loses steam and bits and pieces begin to drop out, eventually “liquidating” the texture into nothing more than fading trills. Finally, only the first violin is left sustaining long notes that become the background for waves of rising arpeggios, beginning slowly, then moving progressively faster; first *pizzicati*, then bowed ones: first quarter notes, then triplet quarters, eighths, and triplet eighths. At the peak of this motoric frenzy comes the full chord that precipitates the return of the first theme, and a recapitulation that turns out to be greater than the sum of its parts: at one point it loses volume, and eventually arrives at *pp*, and even at *ppp*, when a series of little wake-up calls slowly begin to rebuild expectation until an explosion of sixteenth-notes suddenly pours out of the first violin, activating energetic trading of *pizzicati* back and forth between the other instruments. As the violin continues its unpredictable and wildly virtuosic course, bits of the opening tune well up out of the flurry, eventually bringing the whole to a climax on a triumphant chord—and the return to the final cadence that was interrupted just moments ago.

The second movement, a slow sustained meditation with the principal tune in the first violin, is a rondo. Successive contrasting episodes become more expressive and poignant as they also become more elaborate and eventually even engage *pizzicati* and running violin passages in clear reference to the first movement. One thinks, perhaps, of Schubert.

The scherzo is fast and furious, an intense contrast to the calm of the Adagio. Leaping octaves, flashing arpeggios, skittering scales and interlocking patterns *leggieramente* give this exuberant exercise in the third-related key of C minor a kind of gleeful, if demonic, quality. The real fun comes with the Trio (now in C Major and marked *Più presto quasi prestissimo*) where Beethoven presents his “take” on conventional contrapuntal studies—often enough with intentional buffoon-like character. Thus, he engages here in “clumsy” double counterpoint with a comic duo that begins with the cello playing a very fast, mindless line, running everywhere and nowhere. The cello is shortly joined by the viola playing a slower-moving, also mindless, four-note “tune,” which is, of course, immediately inverted, *ff*, for the violins. Beethoven cannot resist further elaboration and eventually turns this into a mocking text-book demonstration of species counterpoint. If you missed it the first time, you will have a second chance to catch the whole movement on the repeat. A coda first takes things further afield and then gradually tones down the momentum, leaving only the forward motion of repeated eighths to carry on, *sempre pp*, and without pause, into the last movement, a calming set of 6 variations in binary form. These variations alternate, as the forceful and technically focused odd-numbered ones trade places with the quiet and more harmonically complex even-numbered ones. The coda, first bright and energetic and then sweet and thoughtful, has a variation all its own: a brilliant 16<sup>th</sup>-note unison passage that caps it all with an utterly modest three-note cadence.

Perhaps Beethoven’s achievement with the “Harp” quartet was that he was able to compose a work at all, what with the disruption of his life in that year. Inspired by Nottebom’s description of the sketches from that period, Joseph Kerman suggests that Op. 74 is the best he could do given the circumstances—a more innovative approach similar to the Razumovsky Quartets or the “Serioso” Quartet would have required a great deal more concentration. That this piece does not “problematize” the genre is, however, no reason to dismiss its achievements. With all the acknowledged qualities of his mature style in place—logic, originality, invention, surprise—perhaps the only challenge that craves explanation is that extraordinary outburst for the first violinist at the end of the first movement.

Dr. Jean Christensen

#### **Quartet in F Minor, Op. 95 “Quartetto serioso”**

Allegro con brio  
 Allegretto ma non troppo  
 Allegro assai vivace ma serioso. Più Allegro  
 Larghetto espressivo. Allegro

**Ludwig van Beethoven (1770-1827)**

Information about Beethoven’s life at the time he composed the F Minor string quartet is rather scanty, though the inscription on the manuscript does note that the “Quartetto serioso” was composed in October 1810, and there is some evidence that it wasn’t finished until early 1811. Curiously, the first performance did not take

place until 1814, and publication came only in December 1816. These delays might not be notable except for a note from Beethoven referring to this quartet in a letter to the English conductor George Smart, who was helping the composer find performances and possibilities for publication. Beethoven writes that the quartet “is written for connoisseurs and is never to be performed in public.” Taken generally, the comment presumably reflects concern about the extreme dynamism in the style of the work and a certain impatience with conventional features of classical style. Conductor Smart might have had a hard time finding a publisher who would invest in a score with minimal prospects of being heard and Beethoven risked losing a sale with his restriction, but it apparently was important enough to the composer to make the comment. A demanding work, the “Quartetto serioso” holds a special place in Beethoven’s development; some of the earliest moments where he exercised his musical will can be traced on its pages. These decisions were the product of his disciplined musical and artistic thought, a certain amount of impatience with the “ordinary,” mixed with a healthy self-respect. These resources never failed him. In addition, he took frequent long walks in the woods always with his notebook in hand. He observed forms and processes obsessively and developed a deep kinship with nature. It is tempting to wonder if his musical thought was ever impacted or affected by his observations of natural processes.

**Everything** works together in singular concentrated urgency in this work, starting with the beginning. The expression marking, *Allegro con brio* (“fast, *with brilliance*”), and dynamic, ***forte***, leave no doubt regarding the composer’s purpose and the voices react accordingly. Such an opening challenges all response; but the urgency can hardly be captured by anything beyond what is in the listener’s ear. The condensed expression challenges verbal description as it lacks the ability to capture intricacy and complexity, let alone convey the rhythmic and dynamic urgency. Important elements that comprise the opening measure begin with a unison turn (up and down a minor 3<sup>rd</sup>), then another (down and up a 5<sup>th</sup>), arriving back at the opening pitch. This propulsive figure demands an answer, and it comes with leaping octaves on the dominant. The turn, now taking on a role as the compelling figure, shifts up a ½ step to Gb! (the lowered or flat supertonic—and if you perceive it as unusual, you’re correct). Here begins a long passage propelled first by the cello, then by the viola, to the accompaniment of a pleading complex of falling ½-steps in the upper voices, that continue until the consequent brings back the original turn, ***forte***, on the tonic F minor. Only six measures of the consequent continue when the second theme is introduced by the viola in the key of Db, a most unusual relations and setting that effectively shift attention away from the drama of the opening. Beethoven closes the opening segment with turns or trills in every measure and moves into the development without looking back. (No repeat!)

While the development continues to dwell on the motive of the rising/falling 3<sup>rd</sup>, it works as much or more with repeated octaves. Nothing is heard from the second theme until the recapitulation, which is shortened initially; but extended with a coda that introduces an electrifying syncopated passage, topping off the intensity of the whole movement that ends exhausted, ***pp***, on a unison F.

When the second movement opens, the cello plays a falling scale, a single note at a time, *mezza voce*, concluding with a stop on A, the dominant. Following this pause, the movement continues with a lovely tune for an extended period. The closing measure is introduced by the viola with a 5-measure fugue subject, answered by the second violin. Eventually, when all four voices complete the fugal exposition, the falling motive in the cello returns, this time the other instruments support as the cello plays its falling scale three times. The fugue subject returns in the viola with a counterpoint in the first violin. The following exposition is briefly interrupted by a return of the original tune and a final exposition of the fugue before moving somewhat tenuously into the final segment, without pause, and only a short hesitation before plunging into the third movement, scherzo-like with the quizzical heading, *Allegro assai vivace, ma serioso* translated roughly “Very vivacious happiness, but serious.”

In spite of the “ma serioso” in Beethoven’s characterization of this movement, its form and character is very much that of a scherzo, a movement type that is NOT expected to be “serious” to any degree. The classic purpose of a scherzo movement is to distract attention from the serious concerns of the slow movement and prepare for the Finale, which this does in its unadorned, squarish manner. Aside from some irregular modulations, it mostly follows the “rules,” but also demonstrates well enough that following the “rules” doesn’t always result in a regular product. One is left to wonder, what is the joke?

The last movement is in three parts. Beethoven begins slowly with a short intro, *Larghetto espressivo*, in just two phrases, followed by the much longer and more complex, *Allegretto agitato*, that effectively raises the energy level. However brilliant and complex this part, nothing prepares for the faster than ever *Allegro, sempre piano, molto leggieramente* of the final segment, a fast-moving finale in “opera-buffa” style. Beethoven outdoes himself in one sense because it accomplishes a definitive ending, but one is left to wonder how appropriate the style is for a work that begins with the two opening “serioso” movements, in particular. Many commentators have puzzled about this ending, and many have come to diametrically opposed determinations. I suggest that you let it tell you what it is.

Dr. Jean Christensen

### Quartet in Eb Major, Op. 127

Ludwig van Beethoven (1770-1827)

Maestoso. Allegro

Adagio, ma non troppo e molto cantabile. Andante con moto. Adagio molto espressivo

Scherzando vivace. Presto

Finale

Early in 1822, for the first time in something like a dozen years, Beethoven mentioned in a letter that he was working on a string quartet. A bit later the same year, he accepted a request from Prince Galitzin in St. Petersburg for “one, two or three new quartets,” and the proffered fifty ducats (!). Soon he began to enthusiastically mention his new quartets to friends and acquaintances, in spite of the fact that he was very busy at that time with *both* the *Missa Solemnis* and the Ninth Symphony. He was finally able to begin the new composition in May 1824, and after a rather long period of work, he sent the finished score to his patron in February 1825.

The Quartet in Eb Major, Op. 127, belongs to the group of works considered to be Beethoven’s monumental achievement. It is the first of five extraordinary quartets and the Great Fugue that were the only works composed in a span of two and a half years. In November 1826, he finished the last movement of the Quartet in F Major, Op. 135, fell ill in December, and died in March 1827. Joseph Kerman writes that these are the “greatest works because each creates a more profound and individual impression of coherence than he or anyone else had yet achieved. Contrast within or between movements may be more extraordinary than ever, but the really extraordinary thing is how inevitably the expanding range of sentiment is subsumed into a total integrity.” Specifically, Op. 127 is a coherent whole in spite of the unusual elaborations and formal treatments in the individual movements. While he was able to fit his thoughts into four movements in Op. 127, he exceeded this classic arrangement in subsequent ones, and Op. 132 has five movements, Op. 130 has 6 movements, Op. 131 has seven movements. Op. 135, the last quartet, returns to the four-movement configuration. Perhaps this provides some context for the discussion of Op. 127, where every movement challenges expected formal boundaries.

The first movement, a *Maestoso* in duple meter, opens with three bold, *forte*, Eb Major chords in tight formation. The last one trails off with a trill leading directly into a captivatingly lovely Allegro in which a graceful pattern of accented down-beats and off-beats support a lyrical first theme in 3/4. Neither a folk nor a dance tune, the accompaniment creates an intricate relationship between the voices that supports Beethoven’s own direction, *teneramente, sempre piano e dolce*. Carried by the seamless contrapuntal flow of the material in Eb Major, the second key area arrives in the totally unexpected mediant tonality of G Minor. A contrast, it is more dramatic with changes in texture, repeated notes, and octave leaps. The extended range and changing phrase lengths—now three bars, now two—carry the music forward forcefully, and the final pitches come together to constitute the closing theme with a cadential series of progressively softer, repeated notes.

Toward the end of the exposition, the forward motion halts briefly, and one last cadential trill suddenly connects to a full and more brilliant statement of the *Maestoso* in 2/4 now in G Major, with the notes of the chord spread wider to herald the start of the development. Here the fulsome contrapuntal interplay is a marvel as it builds a momentary *ff* climax, and arrives eventually at a third *Maestoso*, this time in C Major. Bold and enriched, the chord’s pitches are spread still wider than before. In full-fledged developmental mode, no longer tied to the introduction, the third *Maestoso* stands alone, without the trill. At once, forward momentum is

resumed, aiming toward restoring the development back to the tonic Eb Major, and bypassing a possible reiteration of the *Maestoso* to the first theme, but now *piano* and an octave higher. Beethoven dispenses with the return of the *Maestoso* and instead moves directly on to the recapitulation.

The second movement, an Adagio, is the glorious cornerstone of the entire quartet. Hymns of praise have been written about its extraordinary beauty. Kerman writes: “What one cherishes is its calm directness, its sense of freedom, its simplicity and its economy.” Yes, that and the rich clarity of the moving lines and the satisfying simplicity of the harmony, altogether so fulfilling that one hardly expects the theme to become the basis for a chain of variations. The form is simple: two parts each repeated, each repeat rewritten and amplified. Variation 1 follows the plan of the original, ornate with inventive ornamentation. Variation 2, *Andante con moto*, is livelier, in duple meter. Light syncopations and trills grow very quickly into masses of 16ths, 32<sup>nd</sup> and 64<sup>th</sup> notes. Now moving a distance of 6 key signatures from the original Ab Major to E Major, it swerves into a new key, and, retaining the duple meter as an *alla breve* time (“cut-time”) Variation 3 begins, *Adagio molto espressivo*. Stripped of ornamentation and hymn-like, the complete transparency of the newly-composed variation captures the inner meaning, reveals the essence of the original expression. And so the movement continues, beautiful phrase after beautiful phrase; at times it’s hard to breathe. Eventually cello answers violin and gracefully the others join, moving to the end.

After such a sublime experience, the next movement, *Scherzando vivace*, comes with as much contrast as Beethoven can muster simple cadences in rich *pizzicato* chords, and a skipping cello. In this case, it is a piece that stridently makes a point of being what any of the other three movements in the quartet are not—except, perhaps, that it retains a contrapuntal character. It is neither majestic, nor lyrical, nor, one hastens to say, spiritual, but he does take “being humorous seriously” and carries out all expected repeats. He also adapts some unexpected elements in the form, the most noticeable of which is the interruption in the forward motion, change of meter, texture and tempo before the return of the first segment. Kerman suggests that Beethoven needed to make the *Scherzando vivace* balance the first part of the work and accordingly describes it as one of Beethoven’s “most explosive pieces, bursting with energy and malice, crackling with dry intelligence.”

The character of the fourth movement is one of “relaxed simplicity.” A full-blown rondo, it is a well-wrought and effective Finale for a work that has engaged in all kinds of complexities. Stark simplicity is not usual for a finale finish, and as we don’t really have that, simplicity can serve the demands raised by a complex experience by avoiding superfluous decoration, and, instead, settling on essential expressive means.

Dr. Jean Christensen



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Eugene Drucker & Philip Setzer, *violins*

Lawrence Dutton, *viola*

Paul Watkins, *cello*

October 24, 2021

3:00 p.m.

University of Louisville School of Music  
Comstock Concert Hall



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# PROGRAM

*This concert is dedicated in memory of Doug Fenn whose consistently excellent leadership and service to the Chamber Music Society of Louisville are deeply appreciated and will be greatly missed.*

## **Ludwig van Beethoven (1770-1827)**

### **Quartet in E-flat Major, Op. 74, “Harp” (1809)**

Poco Adagio; Allegro  
Adagio, ma non troppo  
Presto  
Allegretto con variazioni

### **Quartet in F Minor, Op. 95, “Serioso” (1810)**

Allegro con brio  
Allegretto ma non troppo  
Allegro assai vivace ma serioso  
Larghetto; Allegretto agitato

# INTERMISSION

### **Quartet in E-flat Major, Op. 127 (1823-4)**

Maestoso; Allegro  
Adagio, ma non troppo e molto cantabile  
Scherzando vivace  
Finale

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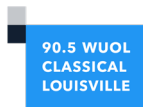
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**Emerson String Quartet**

**Saturday, December 4, 2021 - 3:00 p.m.**  
**Sunday, December 5, 2021 - 3:00 p.m.**

# Brass Area Honors Recital

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Friday, October 8, 2021  
Comstock Concert Hall  
8:00 p.m.

# PROGRAM

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## **Fanfare for the Women**

**Libby Larsen (b. 1950)**

William Joiner, Trumpet

## **Concertino**

**David Wilborn (b. 1961)**

Hunter Snow, Trombone  
Jessica Dorman, Piano

## **Dance of the Chupacabra**

**Scott Young (b. 1970)**

Korey Garcia, Horn  
Jessica Dorman, Piano

## **Concerto**

**Edward Gregson (b. 1945)**

I. Allegro Deciso

Ben Bunting, Tuba  
Jessica Dorman, Piano

## **Postcards**

**Anthony Plog (b. 1947)**

Adagio  
Moderato

Gabe Edwards, Trumpet

## **Elysian Fields**

**David Wilborn**

Logan Myers, Trombone  
Hunter Snow, Trombone  
Vincent Simon, Trombone  
Carter Cantrell, Bass Trombone

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- Sweaters
- Pull-overs
- Hats
- Scarfs
- Fanny packs
- Lunch bags
- Tote bags



# PROGRAM

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# University of Louisville Guest Faculty Recital

**Dr. Eric Hansen**  
**Professor of Double Bass**  
**Brigham Young University**

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**Tuesday October 26, 2021**  
**Bird Recital Hall**  
**7:00 p.m.**



# PROGRAM

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**Greenbury Jig**

**Eric Hansen**

**Two Chinese Songs**

**arr. Hou Jun-Xia**

Pastorale

Fisherman's Song at Sunset

**Thoughts for Times Past (in memory of Frantisek Posta)**

**Armand Russell**

Energico

Poco lento

Scherzando

Cantabile

Grazioso

Con brio

**Two Songs for High Voice and Double Bass**

**Giovanni Bottesini**

Tutto il Mondo Serra

Une Boche Aimee

**Hazelhurst Revisited**

**Sidney King (solo, double bass, 2012)**

**Eric Hansen (vibraphone, adaptations, 2021)**

Prelude - zany blues

Romance - affettuoso

The Storm (Camille) - deliberate and brooding, allegro agitato

Pastorale (Elegy) - calmato

Dance - smoldering, allegro, playful

**Tangos Abajos**

**Sidney King**

# GUEST BIOGRAPHIES

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## **ERIC HANSEN**

has been Professor of Double Bass at Brigham Young University since 2001. His orchestral experience includes Baltimore Chamber Orchestra, the Baltimore Opera, the Richmond Symphony, the National Chamber Orchestra, the Manitoba Chamber Orchestra, the Winnipeg Symphony Orchestra, the National Arts Centre Orchestra (Ottawa), Funkhausorchester of the WDR Cologne, and the Utah Symphony. Chamber music performances have included: Concert Artists of Baltimore, Intermezzo Chamber Players, BRAVO Arts, CBCRadio, and the Chamber Music Society of Lincoln Center.

An active recitalist and clinician, Eric has performed/worked across the U.S., Canada, Poland, Austria, Bolivia, Ecuador, Chile, the Czech Republic, Denmark, China, and Russia. He received both a BM and MM degrees from the Peabody Conservatory, and DMA studies at the University of Maryland College Park. His primary teachers were Audrey Bush, Eugene Levinson, and Hal Robinson.

## **MATT COLEMAN**

has been Assistant Professor of Percussion in the Brigham Young University School of Music since 2016. Before his time at BYU, Matt worked as a music educator, clinician, and freelance performer in the Phoenix area for over 10 years.

Matt is a versatile performer, equally experienced in classical, jazz, world music, and experimental styles. He has performed with the Utah Symphony, Phoenix Symphony, Symphony of the Southwest, Salty Cricket Composer's Collective, Crossing 32nd Street, Fountain Hills Chamber Players, Timpanogos Big Band, Groove Axis (BYU faculty jazz trio), and many other ensembles.

Matt has performed at the Music Educators National Conference, Percussive Arts Society International Convention, Chandler Arizona Jazz Festival, Arizona Percussive Arts Society Day of Percussion, Northwest Percussion Festival, American Choral Directors Association National Conference, and other notable festivals and events.

Part of Matt's work in percussion revolves around instrument design and building, including woodblocks, temple blocks, log drums, membranophones, and sound effects of all kinds. He has fabricated numerous drum shells out of exotic woods, built dozens of customized drum sets, and refurbished drums of all types and sizes.

**Dr. Hansen will be joined in performance by:**

**Mr. David George, *piano***

**Dr. Emily Albrink, *soprano***

**Dr. Matt Coleman (Guest), *vibraphone***

**Professor Sidney King, *double bass***

# THANK YOU

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# University of Louisville Faculty Chamber Jazz



Monday, October 18, 2021  
Bird Hall  
7:00 p.m.

# PROGRAM

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**La Belle Dame Sans Regrets**

**Sting** (b. 1955)  
**Dominic Miller** (b. 1960)  
arr. Chris Fitzgerald

**I Wish I Were in Love Again**

**Richard Rodgers** (1902-1979)  
**Lorenz Hart** (1895-1943)

**Thoughtless**

**Gabe Evens** (b. 1972)

**I'm So Lonesome I Could Cry**

**Hank Williams** (1923-1953)

**Brian Andreas Suite**

**Gabe Evens**  
**Brian Andreas** (b. 1956)

**Someone to Watch Over Me**

**George Gershwin** (1898-1937)  
**Ira Gershwin** (1896-1983)

# ARTISTS

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Gabe Evens, director  
Christopher Fitzgerald, director

**The Faculty Chamber Jazz** series was founded in 2017 by Chris Fitzgerald and Gabe Evens as a way for both improvising and non-improvising faculty to play music and make a joyful noise together.

The music is created and chosen to be slightly off the beaten path for all concerned, and is designed to get all faculty involved on equal footing by getting everyone involved slightly outside of their normal comfort zones.

We hope that making music in this way will help break down genre barriers both within our school of music, and in general as our students graduate into a world with fewer and fewer musical boundaries.

---

Emily Albrink, *voice*

Kathy Karr, *flute*

Matt Karr, *bassoon*

Craig Wagner, *guitar*

Gabe Evens, *piano/accordion*

Chris Fitzgerald, *bass*

# THANK YOU

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# University of Louisville Jazz Faculty



Monday, October 25, 2021  
Bird Hall  
7:00 p.m.



# PROGRAM

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Fee Fi Fo Fum	Wayne Shorter (b. 1933)
9/8	Andre Vasconcellos (b. 1979)
Sem Adeus	Andre Vasconcellos
Heading home	Gabe Evens (b. 1972)
Scriabin	Don Grolnick (1947 – 1996) arranged by Chris Fitzgerald
Amsterdam After Dark	George Coleman (b. 1935)

# ARTISTS

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Anslyn Banks, *trumpet*

Mike Tracy, *saxophone*

Craig Wagner, *guitar*

Gabe Evens, *piano*

Chris Fitzgerald, *bass*

Mike Hyman, *drums*

# THANK YOU

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# UNIVERSITY OF LOUISVILLE JAZZ LAB ENSEMBLE

GABE EVENS, Director

&

## CONTEMPORARY ENSEMBLE

SAMIR KAMBAROV, Director

Shut Your Mouth

Sam Yahel (b.1970)

I Know You Know

Esperanza Spalding (b.1984)

Beatrice

Sam Rivers (1923-2011)

Too High

Stevie Wonder (b.1950)

Genesis Smith, *tenor*  
Tullio Mesquita, *guitar*  
Ingrid Detken, *piano/keyboard*  
Rachel Hrdina, *piano/keyboard*  
Christian Mullins, *bass*  
Samuel Kernohan, *bass*  
Jeremy Rochman, *drums*  
Christian Olds, *drums*

Lucky Southern

Keith Jarrett (b. 1945)  
arr. by Joel Murtaugh (b.xxxx)

sleepwalker

Will Doty (b. 2002)

Hegel's Realization

Luke Pinkowski (b. 2002)

Tomorrow Begins Now

Evan Price (b. 2002)

What is This Thing Called Love

Cole Porter (1891-1964)  
arr. Diego Da Silva (b. 1987)

Charlie Noderer, Trumpet  
Ethan Scott, Trumpet  
Phenex Scharwz-Ward, Sax  
Desmond Anderson, Sax  
Will Doty, Piano

Luke Pinkowski, Guitar  
Jayden Palenski Bass  
Diego Da Silva, Drums and  
percussion  
Evan Price, Drums and percus-  
sion  
Kenny Tayce, Drums and per-  
cussion

# **University of Louisville Contemporary Ensemble and Jazz Lab Ensemble**

=====  
**Samir Kambarov, Director  
and  
Gabe Evens, Director**



**Monday, October 11, 2021  
Bird Concert Hall  
7:00 p.m.**

# PROGRAM

## CONTEMPORARY ENSEMBLE

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Shut Your Mouth Sam Yahel (b.1970)

I Know You Know Esperanza Spalding (b.1984)

Beatrice Sam Rivers (1923-2011)

Too High Stevie Wonder (b.1950)

Genesis Smith, *tenor*  
Tullio Mesquita, *guitar*  
Ingrid Detken, *piano/keyboard*  
Rachel Hrdina, *piano/keyboard*  
Christian Mullins, *bass*  
*Samuel Kernohan, bass*  
Jeremy Rochman, *drums*  
Christian Olds, *drums*

# PROGRAM

## Jazz Lab Ensemble

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Lucky Southern	Keith Jarrett (b. 1945) arr. by Joel Murtaugh
sleepwalker	Will Doty (b. 2002)
Hegel's Realization	Luke Pinkowski (b. 2002)
Tomorrow Begins Now	Evan Price (b. 2002)
What is This Thing Called Love	Cole Porter (1891-1964) arr. Diego Da Silva

Charlie Noderer, *trumpet*  
Ethan Scott, *trumpet*  
Phenex Scharwz-Ward, *sax*  
Desmond Anderson, *sax*  
Will Doty, *piano*  
Luke Pinkowski, *guitar*  
Jayden Palenski *bass*  
Diego Da Silva, *drums and percussion*  
Evan Price, *drums and percussion*  
Kenny Tayce, *drums and percussion*



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# PROGRAM

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# **University of Louisville Contemporary Ensemble and Jazz Lab Ensemble**

=====  
**Samir Kambarov, Director  
and  
Gabe Evens, Director**



**Monday, October 11, 2021  
Bird Concert Hall  
7:00 p.m.**

# PROGRAM

## CONTEMPORARY ENSEMBLE

---

---

Shut Your Mouth

Sam Yahel (b. 1970)

I Know You Know

Esperanza Spalding (b. 1984)

Beatrice

Sam Rivers (1923-2011)

Too High

Stevie Wonder (b. 1950)

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Genesis Smith, *tenor*  
Tullio Mesquita, *guitar*  
Ingrid Detken, *piano/keyboard*  
Rachel Hrdina, *piano/keyboard*  
Christian Mullins, *bass*  
Samuel Kernohan, *bass*  
Jeremy Rochman, *drums*  
Christian Olds, *drums*

# PROGRAM

## JAZZ LAB ENSEMBLE

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---

Lucky Southern Keith Jarrett (b. 1945)  
arr. by Joel Murtaugh

sleepwalker Will Doty (b. 2002)

Hegel's Realization Luke Pinkowski (b. 2002)

Tomorrow Begins Now Evan Price (b. 2002)

What is This Thing Called Love Cole Porter (1891-1964)  
arr. Diego Da Silva

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Charlie Noderer, *trumpet*  
Ethan Scott, *trumpet*  
Phenex Scharwz-Ward, *sax*  
Desmond Anderson, *sax*  
Will Doty, *piano*  
Luke Pinkowski, *guitar*  
Jayden Palenski *bass*  
Diego Da Silva, *drums and percussion*  
Evan Price, *drums and percussion*  
Kenny Tayce, *drums and percussion*



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# Music eX Series

eXplore. eXpress. eXemplify. eXperience.

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2021-2022 Season

**Friday Night**  
Sept 24, 2021  
8:00 p.m.

**Sunday Afternoon**  
December 12, 2021  
3:00 p.m.

**Sunday Afternoon**  
October 10, 2021  
3:00 p.m.

**Friday Night**  
March 4, 2022  
8:00 p.m.

**Sunday Afternoon**  
November 14, 2021  
3:00 p.m.

**Friday Night**  
March 25, 2022  
8:00 p.m.

**Sunday Afternoon**  
May 1, 2022  
3:00 p.m.

Comstock Concert Hall  
School of Music  
University of Louisville  
Louisville, KY

# PROGRAM

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**SUNDAY, OCTOBER 10, 2021**

JP Jofre, bandoneon  
Anna Petrova, piano  
Paul York, cello

Sid King, bass  
Geoffrey Herd, violin  
Craig Wagner, electric guitar

## HARD TANGO

<b>Verano Porteno (Quintet)</b>	<b>Astor Piazzolla</b> (1921-1992)
<b>Milonga del Angel (Quintet)</b>	<b>Astor Piazzolla</b>
<b>Hard Tango (Quintet)</b>	<b>JP Jofre</b> (b. 1983)
<b>Primavera (Quintet)</b>	<b>JP Jofre</b>
<b>Como el Agua (cello and bandoneon)</b>	<b>JP Jofre</b>
<b>Metamorphosis (violin and bandoneon)</b>	<b>JP Jofre</b>
<b>Adios Nonino (Quintet)</b>	<b>Astor Piazzolla</b>
<b>Decarisimo (Quintet)</b>	<b>Astor Piazzolla</b>
<b>After the Rain (Quintet)</b>	<b>Astor Piazzolla</b>
<b>Universe (Quintet)</b>	<b>JP Jofre</b>
<b>Muerte del Angel (Quintet)</b>	<b>Astor Piazzolla</b>

# ARTIST BIOGRAPHIES

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## JP JOFRE



Native from San Juan, Argentina, JP Jofre is an award winning bandoneon player and composer. He has been repeatedly highlighted by the New York Times and praised as one of today's leading artists by Great Performers at Lincoln Center. His music has been recorded by 16 times Grammy winner Paquito D' Rivera, Orpheus Orchestra and Kathryn Stott. Jofre is a recipient of the National Prize of the Arts grant in Argentina, he has taken his form of contemporary Tango to some of the most important festivals around the world including Celebrity Series of Boston and Umbria Jazz Festival, among others. As soloist he has appeared with the San Antonio Symphony, San Diego Symphony and Argentina's NSO to name a few. JP has also given lectures at Google Talks, TEDtalks and The Juilliard School. He is currently writing two double concertos commissioned by clarinetist producer Sunny Kang and violinists Francisco Fullana and Michael Guttman co-commissioned by Classical Music Institute of San Antonio, Balearic Islands Symphony and Metropolis Ensemble. More at [JPJofre.com](http://JPJofre.com)

## ANNA PETROVA



Bulgarian pianist, Anna Petrova, praised for her "artistic, clear and enlightened" performances [BBC Magazine], performs extensively as a soloist and chamber musician. She has won top prizes and recognitions at numerous international competitions, including the Jose Roca International Competition, Spain and the Queen Elizabeth Piano Competition. Recent highlights include her New York City debut with conductor Philippe Entremont, a recording of Stravinsky's *Les Noces* with the Virginia Symphony Orchestra and conductor JoAnn Falletta (Naxos), and solo and chamber music residencies in festivals across North America, Europe and Asia. Additionally, Petrova is a recording artist of Coviello Classics and Solo Musica labels, a member of the Carr-Petrova viola and piano duo and the clarinet-violita-piano Iris Trio. In 2018 Petrova was honored at the United Nations for her work with refugees around the globe through the Novel Voices Refugee Aid Project. Currently, she is working on a two-CD set of the complete piano sonatas of Russian composer, pianist and pedagogue, Samuil Feinberg for Naxos. Petrova holds a Doctor of Musical Arts degree from Manhattan School of Music and is Assistant Professor of Piano at University of Louisville, KY, and visiting faculty at Musical Arts Madrid, Spain. [www.anna-petrova.com](http://www.anna-petrova.com)

## GEOFFREY HERD



Violinist Geoffrey Herd leads a varied and impactful career as a soloist and chamber musician, artistic director, and pedagogue. He has performed throughout the United States, Latin America, and Asia at venues including the Isabel Stewart Gardner Museum of Art in Boston and Carnegie Hall's Weill Recital Hall, as well as at universities and conservatories globally. An avid chamber musician, Dr. Herd has collaborated with prominent musicians including Ettore Causa, Jinjoo Cho, James Dunham, Clive Greensmith, Ani Kavafian, and Laurie Smukler. Dr. Herd has performed concertos with numerous orchestras including the Rochester Philharmonic, the Thailand Philharmonic, the Cayuga Chamber Orchestra, the Ithaca College Symphony, the Amherst Symphony, the Finger Lakes Symphony, the University of Tennessee Symphony Orchestra, and the Longmont Symphony.

Dr. Herd is the founder and director of the Geneva Music Festival, currently celebrating its 12th annual season. Each summer, the festival gathers many of the nation's finest performers

# ARTIST BIOGRAPHIES

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within the realms of classical music and jazz for a month-long series of concerts. The festival is recognized as a leader in innovative programming and promotion of diversity and inclusivity in the arts. By celebrating and highlighting the contributions of African-American, Women, and Latinx artists to the field of music, the festival has given recognition to composers and musicians who have often been neglected on the concert stage.

As a pedagogue, Mr. Herd is on faculty at the University of Louisville School of Music where he has built a thriving studio, attracting students from around the globe. His students frequently participate in prestigious festivals including the Aspen, Brevard, Killington, Sarasota, and Wintergreen festivals, have gone on to graduate school at the Yale School of Music and the Cincinnati Conservatory and are frequent competition winners throughout the country. Mr. Herd has also been on faculty at the Killington and Sewanee Music Festivals, and a guest artist at Encore Chamber Music and Kneisel Hall Chamber Music Festival. He is co-director of the Knoxville Suzuki Academy and President of the Tennessee Chapter of the American String Teacher Association. Mr. Herd studied at the Shepherd School of Music at Rice University, the Yale School of Music and the Cleveland Institute of Music with Ani Kavafian, Paul Kantor, William Preucil and David Updegraff. He plays on the “Berkic-Pennington” Carlo Bergonzi made in Cremona in 1737.

## PAUL YORK



Recently hailed by The New York Times for his “warm-toned” performance of Lutosławski’s *Grave (Metamorphoses)*, cellist Paul York is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Beethoven’s *Triple Concerto* in Nanjing, China and Ulaanbaatar, Mongolia, and Karel Husa’s *Concerto for Violoncello and Orchestra* at New York’s Carnegie Hall. He has performed Aaron Jay Kernis’ *Colored Field for Cello and Orchestra* with the Louisville Orchestra, and Vivaldi’s *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, New York Concert Review said, “The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing.”

An avid chamber musician, Mr. York is a member of the York-Biran Duo and is a former member of the Louisville String Quartet. He was also a founding member of The Logsdon Chamber Ensemble, a Texas Commission of the Arts Touring ensemble as well as ensemble-in-residence at Hardin-Simmons University. He has performed recitals throughout Japan and has recently performed at the National Concert Hall in Taipei, Taiwan.

As a champion of contemporary music, Mr. York has commissioned works for the cello by such composers as Stefan Freund, David Maslanka, Douglas Knehan, Jeremy Beck, Marc Satterwhite, Steve Rouse, Paul Brink, Rene Orth, and Frederick Speck. He also premiered the work *Ballad –for Solo Cello and Seven Cellos* by Grawemeyer and Pulitzer Prize-winning composer, Aaron Jay Kernis as well as Alfred Bartles’ new orchestration of Bartok’s *First Rhapsody for cello* with the Sewanee Festival Orchestra.

Mr. York has participated in numerous summer festivals. He is currently a member of the cello faculty at the Aria Summer International Academy and has been a member of the artist faculty at the Beyond the Music Festival in Benasque, Spain, the Sewanee Summer Music Festival, Strings in the Mountains, and Accent 09 and 11 at the Cincinnati Conservatory of Music. He has served as principal cello with the Des Moines Metro Opera Orchestra and has held principal cello positions with numerous regional orchestras and has performed with

# ARTIST BIOGRAPHIES

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the cello section of the Saint Louis Symphony.

Mr. York received his bachelor's degree from the University of Southern California and his Master of Music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky Seminar at the University of Southern California and has received Distinguished Faculty Awards in Teaching and Creative and Research work from the University of Louisville. Mr. York can be heard on the Ablaze, Arizona University Press, Centaur, innova, and CRS labels. His premiere recording of the Husa concerto and can be found on the Ablaze label, and his CD of solo works entitled Paul York: Soliloquy and his recording of the Lutoslawski Cello Concerto have recently been released to critical acclaim.

## SIDNEY A. KING



Sidney A. King's multi-faceted career as a double bassist, composer and arranger spans over three decades. Since 1992, he has performed at the orchestra of the Grand Teton Music Festival, often serving in titled positions. He has served as principal bassist with the Houston Grand Opera, the Texas Opera Theater, the Sunflower Music Festival, and the Des Moines Metro Opera, and has performed with the symphonies of the Detroit, Cincinnati, Houston, Pittsburgh, Indianapolis and Nashville, as well as as the Louisiana Philharmonic and the St. Paul Chamber Orchestra. He held the position of assistant principal bassist of the Louisville Orchestra from 1984-2006. As a recitalist, Mr. King has presented solo performances at universities and conservatories throughout North America. Recent performances include recitals at the University of Minnesota, Florida State University, University of Tennessee, University of Memphis, Ohio University, and the University of Costa Rica in San Jose, CR.

Mr. King serves as Professor of Double Bass and Music Education at the University of Louisville School of Music. He was double bass faculty/artist at the Sewanee Summer Music Festival, 2005-2017. He also served on the Board of Directors of the American String Teachers Association (2016-2018) and the International Society of Bassists (2003-2005). Mr. King was named the 2021 College/University Teacher of the Year by the Kentucky Music Educators Association. In 2011 and 2015, he was named Teacher of the Year by the American String Teachers Association of Kentucky.

## CRAIG WAGNER



Craig Wagner is recognized as one of the most versatile young guitarist on the scene today. He has been a featured performer at the Chet Atkins Society Guitar Festival in Nashville since 1995, a festival which has showcased such jazz luminaries as Martin Taylor, Fareed Haque, Jack Wilkins and even Max Roach. Craig has also played at The Great American Guitar Show in New York, sharing the stage with guitarist such as Jimmy Bruno, Howard Alden, Jack Wilkins, Paul Bollenback, Ron Affif, Russell Malone, Gene Bertoncini and bassist Michael Moore.

As a member of the Java Men, Craig has played at venues as large as Lollapalooza, as intimate as the Knitting Factory, and as sprawling as the New Orleans Jazz Festival where they shared the bill with acts such as Victor Wooten, the Charlie Hunter Trio, and the Brian Setzer Orchestra. Craig has been featured as a solo performer at the Kentucky Arts Council's Master Musicians Festival and is a regular performer at the Nashville NAMM show. His work has been featured in publications such as Guitar Player, Guitar One, Acoustic Guitar, Just

# ARTIST BIOGRAPHIES

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Jazz Guitar, 20th Century Guitar, Vintage Guitar, Keyboard Magazine, The Village Voice, Cadence, Spin, and many others.

Craig graduated from Bellarmine University with a Bachelor's Degree in Music in 1993. He has studied or taken master classes with Christopher Parkening, Jim Hall, Jimmy Raney, Tal Farlow, Attila Zoeller, Jack Wilkins, Howard Roberts, Gene Bertoncini, Cal Collins, Howard Alden and many others. In addition to his duties at the University of Louisville, Craig currently teaches at Steilberg String Instruments and for the Jamey Aebersold Summer Jazz Workshops.

Mel Bay's "Master Anthology of Jazz Guitar Solos" features Craig's solo on Spiders. He has also written articles for their "Guitar Sessions" which included recordings of his solo guitar work. He has recently completed several new finger-style guitar arrangements of jazz standards for a project in conjunction with Warner Bros and Mel Bay. In 1998 he released an instructional/performance video for Stefan Grossman's Guitar Workshop video series whose impressive catalog features rare archival footage Alan Lomax's American Patchwork Series for The Smithsonian Institution, performances by Wes Montgomery and lessons by Joe Pass, Larry Coryell, Martin Taylor and many other jazz greats.

Craig's recording career includes Letter to St Paul (1994), Void (1999) and Orbituary (2000) with the Java Men. Recordings by the Java Men stay in regular rotation on many college and NPR stations around the country. He also has a solo recording, Color of a Mirror (1999). Craig has endorsements with luthier John Buscarino and Thomastik-Infeld String Company of Austria.

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- T-Shirts
- Hoodies
- Sweaters
- Pull-overs

- Hats
- Scarfs
- Fanny packs
- Lunch bags
- Tote bags





# THANK YOU!

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# University of Louisville Oboe Faculty Recital

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Wednesday, October 20, 2021  
Comstock Concert Hall  
8:00 p.m.

# PROGRAM

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The Players:

Jennifer Potochnic, *oboe*  
Christopher Brody, *piano*  
Nicholas Finch, *cello*

12 Fantasias for flute: No.3 in B minor

Georg Philipp Telemann  
(1681-1767)

Largo-Vivace  
Allegro

The Food of Love

John Corigliano  
(b. 1938)

Sonatina for Oboe and Piano

Malcolm Arnold  
(1921-2006)

I. Leggiero  
II. Andante con Moto  
III. Vivace

## INTERMISSION

Trinity

Sydney Hodkinson  
(1931-2021)

Four Personalities

Alyssa Morris  
(b. 1984)

1. Yellow  
2. White  
3. Blue  
4. Red

# ARTIST BIOGRAPHIES

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## **Jennifer Potochnic**

Her performances described by the New York Concert Review as “polished dynamic and riveting” and by the South Florida Sun-Sentinel as “fluent and evocative,” oboist Jennifer Potochnic has had a successful career as an orchestral and chamber musician throughout the United States and Europe. She has held positions with the Palm Beach Opera, Palm Beach Symphony, Jacksonville Symphony, Columbus Symphony and the Louisville Orchestra as well as appearing regularly with the Sarasota Orchestra, Florida Philharmonic, and Atlanta Symphony.

Ms. Potochnic joined the faculty at the University of Louisville School of Music in 2009 where she teaches oboe, history and courses in arts entrepreneurship. She is a strong advocate for new music with a special emphasis on the repertoire of composer recipients of the prestigious Grawemeyer Award. She has commissioned many works including a recent consortium project, “Inner Voices” a piece written by Mark Kilstofte in memory of her teacher John Mack.

## **Christopher Brody**

An Assistant Professor of Music Theory at the University of Louisville, he specializes in the study of form in tonal music, especially in Baroque music, and much of his research focuses on what can be learned about musical structure and style through corpus analysis. Forthcoming work includes studies of form and harmonic progression in J. S. Bach's keyboard suites, an overview of analytical approaches to Baroque music, and an analysis of Nikolai Medtner's piano sonatas.

Dr. Brody's most recent publication is “Parametric Interaction in Tonal Repertoires” (Journal of Music Theory, 2016), which argues for a corpus-based approach to musical form. Other articles and reviews have appeared in Music Theory Online and Rivista di analisi e teorica musicale. He has presented papers at conferences throughout North America and Europe, including the Society for Music Theory and the 2014 European Music Analysis Conference.

At the University of Louisville, Dr. Brody coordinates the first-year sequence in music theory and aural skills, in addition to teaching Schenkerian analysis, chromatic harmony, and other advanced courses in music theory, and advising theses. Before joining the UL faculty in 2017, he was on the music theory faculty of the Eastman School of Music, and from 2013 to 2015 he was a Postdoctoral Researcher in Music Theory at the Indiana University Jacobs School of Music. His previous courses have included 16th- and 18th-century counterpoint, analysis of Wagner operas, analysis of Baroque music, and analytical techniques for tonal music.

## **Nicholas Finch**

Since performing as a soloist with the Boston Symphony Orchestra at age 18, cellist Nicholas Finch has established himself as an artist of great depth and diversity, performing a wide variety of repertoire both within and beyond the classical genre. Finch was appointed Principal Cellist of the Louisville Orchestra during the 2013-2014 season by music director Teddy Abrams – during that same season, he also appeared numerous times with the elite Boston-based chamber orchestra ‘A Far Cry’, touring to Maine, Vermont, New Hampshire, and Illinois. He is featured on two recordings with A Far Cry – “Dreams and Prayers”, which received a Grammy nomination in 2015, and ‘The Law of Mosaics’, which was selected by New Yorker music critic Alex Ross as one of his top CD picks. 2016-17 performance highlights include a Boston recital debut, return performances at the Lake George Music Festival, multiple appearances with the Jupiter Chamber Players in New York, sonatas and chamber music at the Paley Music Festival in Richmond, Virginia, new appearances with ‘A Far Cry’ in Boston, and a performance of the Dvorak Cello Concerto with the Louisville Civic Orchestra. Next season Finch plans to debut a new cello concerto written for him by New York-based composer Dorian Wallace. A native of Boston, Finch began his cello studies at the age of 12. He attended Harvard, Juilliard, the University of Michigan, and the Mannes College of Music, studying with Harvey Shapiro, David Soyer, Richard Aaron, and Marcy Rosen.

# PROGRAM

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Convocation 11/18/2021  
Program Info for Rachel

*Caprice en forme de Valse*

Paul Bonneau  
(1918 – 1995)

Andrew Harris, alto saxophone

*Lilith*

William Bolcom  
(b. 1938)

- I. Female Demon
- II. Seccuba

Chloe Frederick, alto saxophone  
Adrienne Fontenot, piano

Concerto for Alto Saxophone, Op. 41

Robert Muczynski  
(1929 – 2010)

- III. Andante espressivo – Allegro giocoso

Madeleine McGinnis, alto saxophone  
Adrienne Fontenot, piano

*Brilliance*

Ida Gotkovsky  
(b. 1933)

- I. Déclamé

Brayden Colbert, alto saxophone  
Adrienne Fontenot, piano

Fuzzy Bird Sonata

Takashi Yoshimatsu  
(b. 1953)

- I. Run, Bird

Kaitlyn Purcell, alto saxophone  
Adrienne Fontenot, piano

Violin Concerto in D minor

Aram Khachaturian  
(1903 – 1978)  
trans. Jean Pierre Rampal

- I. Allegro con fermezza

Jasper Kasey, flute  
Deborah Dierks, piano

Sicilienne and Allegro Giocoso

Gabriel Grovlez  
(1879-1944)

Marissa Keith, bassoon  
Jessica Dorman, piano

Convocation 11/18/2021  
Production Sheet

Andrew Harris info:

- Piece length: approximately 5 minutes
- 1 stand?

Chloe Frederick info:

- Piece length: approximately 7 minutes
- Piano
- 1 stand

Madeleine McGinnis info:

- Piece length: approximately 8 minutes
- Piano
- 1 stand?

Kaitlyn Purcell info:

- Piece length: approximately 5 minutes
- Piano
- 1 stand

Brayden Colbert info:

- Piece length: approximately 2 minutes
- Piano
- 1 stand

Jasper Kasey info:

- Piece length: approximately 12 minutes
- Piano
- 1 stand

Marissa Keith info:

- Piece length: approximately 6 minutes
- Piano
- 1 stand

**Drastic Measures (1976)**

**Russell Peck (1945-2009)**

I.

II.

Kaitlyn Purcell, *soprano saxophone*

Tarrylton Dunn, *alto saxophone*

Chloe Frederick, *tenor saxophone*

Andrew Harris, *baritone saxophone*

**Sonata for Alto Saxophone and Piano (1988)**

**David Maslanka (1943-2017)**

*Allegro Moderato*

Tanner Swift, *alto saxophone*

Adrienne Fontenot, *piano*

**Tango Etude, No. 3**

**Astor Piazzolla (1921-1992)**

Madison Wallace, *saxophone*

Adrienne Fontenot, *piano*

**Arabeske (1839)**

**Robert Schumann (1810-1856)**

Sarah Martel, *piano*

**Blue Caprice**

**Victor Morosco (b. 1936)**

Ni’Kerrion McDonald, *alto saxophone*

**Nocturno, Op. 7 (1864)**

**Franz Strauss (1822-1905)**

Jared Buckner, *french horn*

Adrienne Fontenot, *piano*



# University of Louisville *presents*

Dr. Tom Curry

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Tuba Studio



Monday November 8, 2021  
Bird Hall  
5 p.m.

# PROGRAM

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Allemande	Johann Sebastian Bach (1685-1750) from Cello Suite no. 2 in D minor BWV 1008
The Sirens	Judd Greenstein (b. 1979)
Cast	Tom Curry
Rules and Wisdom	Tom Curry
Noise/Signal II	Tom Curry
Sheltering Sky	Tom Curry
water_wind	Tom Curry

# ARTIST BIOGRAPHIES

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Tom Curry has served on the faculty of the University of

Wisconsin-Madison's Mead Witter School of Music since 2014. He holds a



Doctor of Musical Arts degree as well as a Master of Music degree in tuba performance from Northwestern University. He also holds degrees in tuba performance and communication arts from the University of Wisconsin-Madison.

Curry is currently the tubist in the Wisconsin Brass Quintet, a faculty ensemble-in-residence at the Mead Witter School of Music, and has performed with the Wisconsin Chamber Orchestra, the Madison Symphony Orchestra, the Milwaukee Symphony Orchestra, the Joffrey Ballet, the Chicago Philharmonic and many other orchestras. He is a Miraphone performing artist.

As a soloist and composer, Curry's interests include non-traditional performance techniques and settings, the application of electronics and fixed media, and improvisation. He has commissioned, premiered, and composed works for tuba in a wide variety of contexts and has been invited to perform at numerous conferences, festivals and universities, including recent appearances at the International Tuba and Euphonium Conference, the Jihlava Tuba Workshop (Czech Republic), the Midwest Tuba Trombone and Euphonium Conference, the New Music Gathering, Northwestern University, Michigan State University, Indiana University and many others.

Curry has released several solo and chamber recordings in recent years, including: *water\_wind* (self released, 2021), a solo EP featuring the premiere recording of Ben Davis' *water\_wind* for microtonal tuba; *Don't Look Down* (self released, 2020), a collaboration with trombonist Mark Hetzler and percussionist Anthony Di Sanza; and *Alight* (Summit Records, 2018), his first solo recording comprised of modern works for tuba, including Sofia Gubaidulina's Lamento, Galina Ustvolskaya's Composition No. 1 "*Dona Nobis Pacem*," and Giacinto Scelsi's *Maknongan*.

His newest ensemble, Nominal Duo, is a collaboration with euphoniumist Brett Keating. The duo is dedicated to merging brass performance with electro-acoustic practices through their own original compositions, commissions, and improvisations. Established in 2018, Nominal has performed throughout the U.S. and in Canada and was recently featured in the 2021 Virtual Tuba Euphonium Conference. Their debut EP, *s.i.p\_1*, was released in 2020.

In his position at the Mead Witter School of Music, Curry teaches applied tuba and euphonium, coaches brass chamber ensembles, and co-conducts the University of Wisconsin Low Brass Ensemble. He presents master classes and clinics throughout the country and teaches tuba and euphonium at the University of Wisconsin Summer Music Clinic. Since 2020, he has also served as the Associate Editor for the "New Materials" column of the International Tuba and Euphonium Association Journal.  
[tomcurrymusic.com](http://tomcurrymusic.com)

# THANK YOU

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## Program

Allemande <i>from Cello Suite no. 2 in D minor BWV 1008</i>	J.S. Bach
The Sirens	Judd Greenstein
Cast	Tom Curry
Rules and Wisdom	Curry
Noise/Signal II	Curry
Sheltering Sky	Curry
water_wind	Curry


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tomcurrymusic.com

# University of Louisville: New Music Festival

NouLou Chamber Players



Kathy Karr, flute  
Marilyn Nije, clarinet  
Ernie Gross, bass clarinet  
Laura De St. Croix, viola  
Cecilia Huerta-Lauf, cello  
Christopher Brody, piano  
Michael Launius, percussion  
Laura Atkinson, voice  
Gabriel Lefkowitz, conductor



Monday, November 8, 2021  
Comstock Concert Hall  
8:00 p.m.

# PROGRAM

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Arrival (2020)

Thaddaeus Maurice Harris

phosphine shrouds her now (2021)

Tanner Jones

Universal Thoughts (2021)

Isaac Smith

Think on These Things (2021)

Benjamin Carter

Relay (2021)

Rron Karahoda



# PROGRAM NOTES

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## **HARRIS - ARRIVAL (2020)**

“Arrival” is a sextet I composed for the NouLou Chamber players. It will be the first non-electronic piece I have ever performed, my arrival piece you could say, hence the title. When composing a piece, I always take into consideration the form of the piece and the tonal center. You will hear throughout this piece that I truly do love tonality; however, I wanted to explore composing without a predetermined form. Having a melody or motif for a section, and then transitioning into a completely different one, without the two correlating whatsoever. Writing just to write and moving on from a section essentially either when I was finished writing in a certain key or was finished playing with a certain idea. This piece helped me realize how much I do enjoy composing with the form of the piece in mind, and that composing without a predetermined form is a form in and of itself.

## **JONES - PHOSPHINE SHROUDS HER NOW (2021)**

phosphine shrouds her now is an exploration of dichotomies, the contrast within them, and the interplay and symbiosis therein. The title refers to such a dichotomy; the recent discovery (and rebuttal) that the toxic gas phosphine exists in the atmosphere of Venus and the mythos of Roman goddess of love, beauty, and fertility, Venus.

## **SMITH - UNIVERSAL THOUGHTS (2021)**

I have recently become fascinated by the idea of non-linearity. The concept of interrupting a direct storyline and then returning to it later offers countless artistic opportunities that can deeply convey feelings or beliefs without bluntly stating them to the audience. With this in mind, I began thinking about how this could be applied in music in my listening and my composition.

### ***Universal Thoughts (2021)***

Universal Thoughts is an attempt to utilize the ideas of multiple storylines and non-linear development in a short chamber work. The project began by drawing out the similar themes and features in five poems by Carl Sandburg and Walt Whitman and arranging them into a nested structure. Within and around this structure, I could develop my concepts and allow the texts to interact with each other in ways that were not always direct or linear. Further reflecting this idea are the interaction of different sound worlds developed within the piece, and the relationships between the ensemble and performers themselves. The piece draws its inspiration from the texts, but I hope that in turn, the music can bring new appreciation for these texts for all who hear it.

# PROGRAM NOTES

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## **CARTER - THINK ON THESE THINGS (2021)**

Composition at its core is a remarkable act of human vulnerability. The composer decides that ideas they conceive of are meaningful enough to craft into a new work of art, and then they release it to you, the unknown audience. From person to person, the audience members can develop a wide variety of meanings from a piece based on their listening expectations, personal preferences, and even their mood. This piece contains a wide variety of harmonic material, rhythmic textures, melodic motifs, any of which could have any number of possible interpretations. As you're listening, how do certain sounds make you feel? As your mind wanders, are you reminded of any current events? Are you reminded of any personal memories? Are there any patterns you're able to track in the music? In the rich canvas of your mind, what do you, the listener, make of the music presented to you? Think on these things...

## **KARAHODA - RELAY (2021)**

Relay is a collection of distress transmissions and personal logs received from an astronaut in deep space, following a failed experiment with dark matter.

-Incoming Transmissions-

"Come in, I repeat, this is relay station Sigma requesting immediate assistance."

Mom, Dad, you always liked to say,  
these was nothing in the world  
like having nails purled with earthy clay  
or seeing sweet morning glories unfurled.

"Five, ten, twenty, thirty, thirty-six, forty-three.  
Readings seem nominal so far"

# PROGRAM NOTES

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“This is my fifth broadcast, maybe my last.  
I am running out of air.”

I thought if I was more like you,  
then I'd be happy some day.  
Nothing else I'd thought to do  
'till the stars called  
“Come now! Don't delay!”

“Experiment aborted, brought on by cascading errors.”

“Dark matter containment failed,  
attempting external reset.”

Do you remember your hands on our flight to the Nepal,  
searching for a semblance of land?  
You prayed for me,  
I promised I'd call.

“Mom? Dad? Is that you?”

“Can you hear me?”

“I'm sorry!”

“Please, someone hear me!”

“Computer, call home!”

# ARTIST BIOGRAPHIES

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## NOULOU CHAMBER PLAYERS

NouLou Chamber Players is a vibrant chamber ensemble, launched in 2016 and co-directed by Laura De St. Croix and Cecilia Huerta-Lauf, that brings together Louisville's elite classical musicians, to provide the community with exceptional music making outside of the traditional concert hall. Our salon style, of performing in intimate settings, is reminiscent of the way chamber music was enjoyed centuries ago but with our own fresh take and modern flair. Although the group's first love is chamber music of the traditional classical repertoire, NouLou Chamber Players embrace Louisville's enthusiasm for new music. In April 2019 they commissioned and gave the world premiere of three new cello concerti by Dorian Wallace, Alyssa Weinberg & Lev "Ljova" Zhurbin with soloist & Louisville Orchestra Principal Cellist Nicholas Finch and Kansas City Symphony Associate Conductor Jason Seber. NouLou Chamber Players is thrilled to be working with the fine student composers at the University of Louisville and to premiere their compositions.



## THADDAEUS MAURICE HARRIS

I am Thaddaeus Harris, and I was born in Louisville, Kentucky. My primary instrument is percussion and I have been playing since the 7th grade. I started composing my sophomore year of college, in the fall of 2019. My fascination with movie music is what got me into composition, as I hope to someday compose music for films.

## BENJAMIN CARTER

Benjamin Carter (b. 2000) is a composer, pianist, and vocalist who is currently pursuing a B.M. in Music Composition at the University of Louisville. A native of Bowling Green, Kentucky, Benjamin is also an alumnus of both the Governor's School for the Arts and the Governor's Scholars Program. At the University of Louisville, Benjamin studies composition, piano, and sings in the Collegiate Chorale and Cardinal Singers, both under the direction of Dr. Kent Hatteberg. Benjamin is also a member of the Brown Fellows Program, a prestigious academic scholarship program dedicated to attracting and retaining bright, passionate minds for the betterment of the Commonwealth of Kentucky. Upon completion of his B.M. in Music Composition, Benjamin plans to attain an M.M. and a D.M.A. in Choral Conducting, eventually working as a university-level choir director while maintaining an active composition career.

## TANNER JONES

Tanner Jones (b. 1998) composes music that explores interplay, freedom, and texture. His music has been performed and recorded by the Murray State University Concert Choir and Brass Choir, violinist Sue-Jean Park, and the University of Louisville Orchestra Strings, with upcoming premieres by soprano Kelsey Blanco (with the Murray State University Chamber Winds) and the NouLou Chamber Players. He is the winner of the KMEA Collegiate Composer Competition, and his music has been presented at the NSEME conference.

Tanner holds a Bachelor of Music degree in music composition from Murray State University, where he studied with Mike D'Ambrosio, Steven Weimer, and Ash Stemke. He is currently pursuing his Master of Music degree in music composition from the University of Louisville, where he studies with Allison Ogden and Krzysztof Wołek. A passionate educator, Tanner is an instructor of music theory at UofL.

# ARTIST BIOGRAPHIES

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## ISAAC SMITH

Isaac Raymond Smith (b. 1998) currently studies at the University of Louisville in Louisville, Kentucky, pursuing a master's degree in music composition as the recipient of the Bomhard Fellowship for 2020-2022, where his teachers include Krzysztof Wólek and Steve Rouse. In May of 2020, he graduated summa cum laude from the University of Northern Iowa with a BM in composition and theory, and a minor in jazz studies. His private instructors at UNI included Rebecca Burkhardt, Nancy Hill Cobb, Jonathan Schwabe, and Daniel Swilley, and he also studied privately with Harvey Sollberger.

Isaac's compositions include works for woodwind, brass, and mixed chamber groups, as well as pieces for solo piano, electronics, and orchestra. He is the winner of the 2020 National Federation of Music Clubs Marion Richter Award, the 2019 Iowa Composers Forum Student Composition Competition, and the 2019 UNI percussion student composers' competition. He also placed third in the 2019 National Association of Composers/USA Composers' Contest. Isaac's music has been performed at the 2019 Society of Composers', Inc. Region VI Conference, the 2019 International Tuba and Euphonium Conference, and the Spotlight Competition Finals at UNI. In 2019, he was accepted to the Atlantic Music Festival, held at Colby College in Waterville, Maine. Isaac is a member of the Society of Composers, Incorporated; Broadcast Music, Incorporated; the Iowa Composers Forum; and Phi Mu Alpha, Sinfonia (alumnus).

## RRON KARAHODA

Rron Karahoda (b. 1992) is a composer from Brooklyn, NY, and based in Louisville, KY.

Karahoda's music is centered around telling stories that invites audiences of all backgrounds to re-interpret who they are today, by looking at who we have been in the past, and who we could be in the future. His works have been performed by the Da Capo Chamber Players, the Louisville Civic Orchestra, and the Nou Lou Chamber Players, written about in publications including *Hyperallergic* and the *Village Voice*, and appeared at the Whitney Museum of American Art.

Karahoda completed his undergraduate degree at Bard College and is currently pursuing a master's degree in music composition at the University of Louisville under Dr. Allison Ogden. His past teachers include Dr. Steve Rouse, Dr. Kyle Gann, Dr. Joan Tower, and Alisher Latif-Zade.

# PROGRAM

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# University of Louisville: New Music Festival

Phoenix Down RPG

Teil Buck, Dylan Lloyd, & Jessica Harrie

New Music Ensemble

Frederick Speck, Director

Collegiate Chorale

Cardinal Singers

Kent Hatteberg, Director



Tuesday, November 9, 2021

Comstock Concert Hall

8:00 p.m.

# PROGRAM

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## PHOENIX DOWN RPG

Teil Buck, Dylan Lloyd, & Jessica Harrie

**Gnomon (2019-20)**

**Allison Ogden**

Teil Buck, oboe  
Dylan Lloyd, clarinet  
Jessica Harrie, clarinet

## NEW MUSIC ENSEMBLE

Frederick Speck, Director

**Where Beauty Persists (2021) – Premiere**

**Steve Rouse**

Cameron Bilek, flute  
Samuel Riddick, vibraphone

**Five Poems (2003)**

**Henri Lazarof  
(1932-2013)**

Elizabeth Knutowski, viola  
Emery Tackett, piano

**Toward the Sea (1981)**

**Toru Takemitsu  
(1930-1996)**

The Night  
Moby Dick  
Cape Cod

Cameron Bilek, alto flute  
Joseph Piellucci, guitar



# PROGRAM

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## **Rainforest Canticles (2007)**

**Dušan Bogdanović**

Allegretto  
Lento  
Moderato ritmico  
Moderato misterioso

Timothy Sutton, cello  
Jakob Giles, guitar

## **Boast (1980)**

**Henrik Colding-Jørgensen**

Andrew Doub, tuba

## **COLLEGIATE CHORALE**

Kent Hatteberg, Director

## **A Winter Night (2020)**

**Benjamin Carter**

Emma Pinkley, soprano

## **The Oak (2021) – Premiere**

**Riley Ferretti**

## **Psalm 23 (1993, rev. 2015) – Premiere**

**Steve Rouse**

## **i thank You God for most this amazing (2021) – Premiere**

**Benjamin Carter**

Sarah Byrd, soprano  
Matthew Houston, tenor

# PROGRAM

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**CARDINAL SINGERS**  
Kent Hatteberg, Director

**Hyn (This) (2010)**

**Marc Satterwhite**

Molly Melahn, soprano

**Surge, Amica Mea (2019)**

**Blake Wilson**

Maddie Carbary, Abby Mires, Sarah Byrd, sopranos

**A Prayer (2021) Premiere**

**Riley Ferretti**

**Steal Away-Deep River**  
**(arr. ca. 1972, ed. and rev. 2021) – Premiere**

**Marc Satterwhite**

**Solo quartet:** Abby Mires, soprano  
Matthew Houston, tenor

LaKyia Washington, alto  
Austin T. Smith, bass

Emma Pinkley, soprano

# PROGRAM NOTES

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## **Ogden - Gnomon (2019-20)**

A gnomon is the part of a sundial which casts a shadow. I chose this title because it fit closely with how I thought of the work's structure during the composition process. This trio was composed for and commissioned by the Phoenix Down RPG trio in 2020.

## **Where Beauty Persists - Steve Rouse**

Composed in the summer of 2021, *Where Beauty Persists* defiantly seeks beauty in a time of high anxiety, widespread conflict, and increasing animosity in societies around the world. Something is very wrong today, and our natural good will and cohesiveness are breaking down at alarming rates. Perhaps seeking beauty is not defiant.

Perhaps it is compensatory, looking for solace from what feels like increasing madness. This question has preoccupied my thinking for years, but never more so than in 2021. Is seeking beauty a radical act, or is it simply aesthetic cowardice in the face of a harsh world?

*Where Beauty Persists* is a lyrical, seven-minute work composed for Fred Speck and the University of Louisville New Music Ensemble for the university's 2021 New Music Festival. It is premiered tonight by Cameron Bilek (flute) and Sam Riddick (vibraphone). I'm grateful to Dr. Speck and these students for their time, energy, and wonderful musicality.

-Steve Rouse

## **Five Poems - Henri Lazarof**

Henri Lazarof commanded a musical language that included both complex chromatic sonorities and a unique manner of infusing tonal relationships. His five poems exemplify those characteristics in what are dialogues and reflections between the violist and pianist. The piano writing is such that both musicians are equal partners in the expression. While each movement has its own profile, there are also gestural threads that return from movement to movement, sometimes as paraphrase from previous material to further unify the work.

# PROGRAM NOTES

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## **Towards the Sea - Toru Takemitsu**

Greenpeace commissioned Toru Takemitsu to compose *Towards the Sea* for its Save the Whales initiative. Heard tonight in its original form for alto flute and guitar, the work has also been set for alto flute, harp and string orchestra as well as for alto flute and harp. The germinal cell for the work is derived from the pitches E-flat, E, A (the equivalent of SEA in German notation). Each movement evokes moods associated with their titles, “Night,” “Moby Dick,” and “Cape Cod.” There is a sensitive dialogue between the guitar and alto flute throughout, with various subtleties such as timbral trills and the merger from hollow tones to full voiced vibrato in the flute. The connection between music and the sea were a natural for Takemitsu, who felt that “water and sound are similar. We know water only in its transitory forms – rains, a lake, a river, or the sea. Music is like a river or sea. As many different currents create those oceans, so does music deepen our lives with constantly changing awareness.”

## **Rainforest Canticles - Dušan Bogdanović**

Serbian/American composer and guitarist, Dušan Bogdanović has explored the fusion of classical, jazz, and ethnic music for his own instrument, the guitar, and also in combinations of the guitar and other instruments. He composed *Rainforest Canticles* in 2004 after purchasing a cottage in Hawaii. The work is a suite of several short movements for cello and guitar. They create atmospheres that are playful, delicate, pensive, and musing. Distanced from the distractions and the noise of the city, and in the presence of volcano craters and rainforests, the work took form. The beginning of the score is notated, “*Noho ana ke akuai I ka nahelehele*”- The gods dwell in the forests.

## **Boast - Henrik Colding-Jørgensen**

As the title suggests, *Boast* for solo tuba has an undeniable swagger as it explores various technical elements of the virtuosity of the instrument. Extremes of register, flexibility, and articulation are all in demand through a series of episodes that “toss off” one feat after the next. *Boast* is not simply a virtuosic etude, however, as elements of thematic unity give the work a sense of wholeness. After all of the bravura, the piece is drawn to a beautiful, somewhat ironic close with what sounds so easy, but is in itself perhaps the biggest challenge, a long-held D3 at triple-pianissimo followed with diminuendo to *niente*.

## **A Winter Night – Benjamin Carter**

Published in 1911, *A Winter Night* is a poem by Sara Teasdale that reflects on the plight of homeless in the cold of winter. Within the poem, the speaker first reflects on how “bitter cold” the night is before transitioning into an outpouring of empathy in the second stanza for those out in the cold. Then, in the third and final stanza, the speaker remarks at the relative warmth and light in her own room before exclaiming that her “heart is crying in the cold,” demonstrating her unease and sorrow with the plight of the homeless compared to her relative security.

# PROGRAM NOTES

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When I was researching specific texts to use for a choral piece, this one stuck with me for many reasons. As I write this, I'm currently in quarantine as the world grapples with the COVID-19 Pandemic. The text struck me because, during this pandemic, there are so many unfortunate people who don't have a home to self-quarantine in, and there will undoubtedly be many more forced into homelessness due to the economic downturn caused by this disease. As Teasdale writes, there are so many people stuck out in the "bitter cold," both literally and figuratively as we try to get through this. The empathy that Teasdale relays when she writes "God pity all the poor to-night" is essential for getting through these tumultuous times. We can't just look out for ourselves, we have to find ways to help other less fortunate inhabitants of this Earth.

Within the piece, I made a conscious decision to let my harmonic decisions reflect the bleak coldness I was envisioning, both literally and as it pertains to the human spirit. With the text of the second stanza, however, I intentionally shifted the effect towards one of much more warmth and light in an effort to reflect the almost prayer-like devotion the speaker demonstrates in her plea for God to "pity all." Ultimately, the piece serves as a reminder of the plight of those less fortunate in our society, and a reminder that in times of fear and darkness such as these, it's essential that we maintain our sense of compassion and kindness for our fellow human beings.

- Benjamin Carter

Benjamin was selected as the winner of the 2021 Kentucky Music Educators Association (KMEA) Collegiate Composition Competition for his submission of *A Winter Night*, and will be recognized at the 2022 KMEA In-Service Conference.

- Kent Hatteberg

My window-pane is starred with frost,  
The world is bitter cold to-night,  
The moon is cruel, and the wind  
Is like a two-edged sword to smite.

God pity all the homeless ones,  
The beggars pacing to and fro.  
God pity all the poor to-night  
Who walk the lamplit streets of snow.

My room is like a bit of June,  
Warm and close-curtained fold on fold,  
But somewhere, like a homeless child,  
My heart is crying in the cold.

- Sara Teasdale (1884-1933)

# PROGRAM NOTES

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## **The Oak – Riley Ferretti**

*The Oak* at its surface level describes the life of a tree and how it changes throughout the seasons. However, when looking deeper, the true meaning starts to unfold into something powerful. *The Oak* feels as if it is advising the reader by showcasing the beauty that is life, while also reminding us that as we age, all we will have left is ourselves.

- Riley Ferretti

Live thy Life,  
Young and old,  
Like yon oak,  
Bright in spring,

Living gold;  
Summer-rich Then;  
and then Autumn-changed  
Soberer -hued Gold again.

All his leaves  
Fall'n at length,  
Look, he stands,  
Trunk and bough  
Naked strength.

- Alfred, Lord Tennyson (1809-1892)

## **Psalm 23 – Steve Rouse**

This score is a transformation of my 1993 setting of Psalm 23, which was created in two versions: 1) unaccompanied SATB chorus or 2) with obbligato piano. The obbligato piano of the 1993 version was complex, aggressive, almost completely antithetical to the prayer-like choral writing, and represented the intellect or ego in opposition to the spirit or soul. Though very different in effect, both versions were acceptable for performance.

This transformation has been transposed, redistributed for women's voices, and shortened in numerous small ways. (The original, 1993 version was about seven minutes long.) In this version, only the prayerful attitude remains.

- Steve Rouse

1 The Lord is my shepherd; I shall not want.  
2 He maketh me to lie down in green pastures: he leadeth me beside the still waters.  
3 He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.  
4 Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.  
5 Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.  
6 Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever. - Psalm 23

# PROGRAM NOTES

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## **i thank You God for most this amazing – Benjamin Carter**

*i thank You God for most this amazing* is an E. E. Cummings poem that was originally published in 1950. The text is a breathless celebration of and reflection on both the natural beauty of the Earth and a divine presence revealed through humanity itself. The speaker ebulliently gives thanks for “the leaping greenly spirits of trees and a blue true dream of sky” before going on to invoke the celestial in the subsequent stanza, describing the occasion as a celebration of “the sun’s birthday.” One of the most recognizable aspects of Cummings’ writing is his idiosyncratic phrasing, punctuation, and capitalization, and several intentional choices were made in the piece to incorporate these idiosyncrasies compositionally.

When I was considering potential texts for my next choral piece, this one resonated with me more than any other options due to one line. At the start of the second stanza, Cummings writes “i who have died am alive again today.” With the world embarking on its gradual emergence from the COVID-19 pandemic, this poem’s sense of reemergence from past tribulations is a particularly encapsulating sentiment for the times we find ourselves in. Furthermore, the poem’s celebration of celestial and earthly wonders extends to the earth’s inhabitants. Cummings’ insistence on feeling a spiritual connection and reverence for his fellow man is an ever-pertinent reminder of how we are to move forward as a society with humanity’s best interests in mind. Ultimately, this poem serves as an impassioned celebration of the world’s inherent triumphs, joys, and goodness, from a universal scale to a personal scale, and it is my hope that this piece does justice to the heart of Cummings’ intentions regarding the poem.

- Benjamin Carter

i thank You God for most this amazing  
day: for the leaping greenly spirits of trees  
and a blue true dream of sky; and for everything  
which is natural which is infinite which is yes

(i who have died am alive again today,  
and this is the sun’s birthday; this is the birth  
day of life and of love and wings: and of the gay  
great happening illimitably earth)

how should tasting touching hearing seeing  
breathing any- lifted from the no  
of all nothing- human merely being  
doubt unimaginable You?

(now the ears of my ears awake and  
now the eyes of my eyes are opened)

- E.E. Cummings (1894-1962)

# PROGRAM NOTES

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## **Hyn (This) – Marc Satterwhite**

*Hyn (This)* is a setting of a poem by Welsh writer Euros Bowen. While on sabbatical in the UK for the school year 2009-2010 I was planning to write a number of pieces for my colleagues at the University of Louisville School of Music, including one for the choir and its director, Kent Hatteberg. I was having difficulty finding a text, but finally while traveling in Wales I came across this poem in the booklet for a CD, also entitled *Hyn*, by the Welsh traditional group, Carreg Lafar. They don't do a musical setting of it themselves, but use it as a sort of extended epigraph for the CD.

Bowen was educated in Wales and later at Oxford, becoming an Anglican priest and holding various posts until his retirement. He was active in the Welsh language movement, and twice won the Bardic Crown at the National Eisteddfod of Wales (the most important of the many Welsh poetry competitions). He wrote in Welsh, but also provided English versions of most, if not all, of his poems. I was tempted to try to set the Welsh, but reluctantly decided that it would put too many obstacles in the way of performances, at least outside of Wales.

The piece begins with a simple chordal setting of the first four lines. After that, in a faster section, short motives are tossed around the choir. Then, the choir divides into two semichoruses, with one recapping the opening chordal music, while the other continues developing the short motives.

After a buildup, the music returns to a slower tempo for the main climax. Finally there is a brief coda, which returns us to both the opening words of the poem and the E-major chord of the first sonority.

- *Marc Satterwhite*

### **HYN**

Hyn yw bywyd tragwyddol:

ennyd

bywyd

yn anadl y byd:

y gwreiddyn yn y ddaear,

yr yn y awyr,

yr hedyn yn y pridd,

y ffrwyth yn y pren,

y dynfnder yn heigio yn y môr

ac uchder yn cnydio'r wybren,

marwolaeth y machlud

a genedigaeth y wawr

yn wyrdd yn y cnawd,

yn felyn yn y gelfyddyd.

### **THIS**

This is eternal life:

Life's

moment

in the world's breath

the root in the earth,

the wings in the air,

the seed in the ground,

the fruit on the tree,

the depth teeming in the sea

and height fructifying the sky,

the sunset's death

and the dawn's birth,

green in flesh,

golden in art.

- Euros Bowen (1904-1988)



# PROGRAM NOTES

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## Surge, Amica Mea – Blake Wilson

*Surge, Amica Mea* was dedicated to two friends, (and former members of the Cardinal Singers) Sarah Tubbesing and Bill Coleman, as a gift for their wedding in the fall of 2019. I worked with these friends to comb through texts that would be fitting for this piece and their ceremony, and decided on these excerpts from Song of Solomon.

The opening text speaks of the transition away from, and end of, winter. I used shifting harmonic areas to show this transformation, and decreased the voicing down to the mean to signify the receding rain. A modulation into G major brings in the spring, and the trio of women aim to depict the regrowth of flowers. A shift into Ab was used to give some sort of gravity to the speaker's message, as they urge their loved one to "rise up." G major is once again used to bring us back to spring, as the trio depicts the sound of turtle doves. A similar harmonic shift is used as the speaker further aims to illustrate the changing world outside. A climactic return to B major, the opening key area, brings the title text of the piece, as the speaker finally calls out for their lover to arise. After the music is re-grounded at home in B major, the texture settles as the trio echoes the speaker's message.

- *Blake Wilson*

Iam enim hiems transiit, imber abiit et recessit.

Flores apparuerunt in terra nostra, tempus putationis advenit.

Vox turturis audita est in terra nostra.

Ficus protulit grossos suos; vineae florentes dederunt odorem suum.

Surge, amica mea, speciosa mea, et dilectus meus loquitur mihi, et veni.

Behold, the winter is past, the rains have decreased and gone away.

The flowers have appeared in our land, the time for pruning has arrived.

The voices of the turtledoves are heard in our land.

The fig tree has brought forth its green figs, the flowering vines bestow their fragrance.

My beloved speaks to me: Rise up, my love, my brilliant one, come with me.

- Song of Solomon 2:11, 13-15

# PROGRAM NOTES

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## **A Prayer – Riley Ferretti**

When I was first starting to compose, my high school choral director gave me a book of Sara Teasdale's poems to write music to, and since then, I've fallen in love with her writing. This poem is so intriguing because of its power and confidence in living a life for love. In context with the title, the piece changes to a feeling of yearning that is nearly heartbreaking, which made me want to write this piece.

*-Riley Ferretti*

Until I lose my soul and lie  
Blind to the beauty of the earth,  
Deaf though shouting wind goes by,  
Dumb in a storm of mirth;

Until my heart is quenched at length  
And I have left the land of men,  
Oh, let me love with all my strength  
Careless if I am loved again.

- Sara Teasdale (1884-1933)

## **Steal Away-Deep River – Marc Satterwhite**

While looking through some of my older compositions I came across this arrangement I had made, I think, my freshman year in college. I had put it aside and forgotten about it.

Although I don't think the term was in use then, it might be described as a "mashup" (or to use the formal term, "quodlibet") of two very familiar spirituals that actually go well together. Although my style now is in many ways quite different, I definitely recognize some chord types that I still use, and the ending is very "me."

In 2021 I made a computer notation version, and made some small changes, most notably lowering the range of one passage so that sopranos and tenors aren't in their top range as long as in the original, which I think makes the climax more effective as well.

I often work with found material but this is the only time I have worked with this particular repertory; perhaps I will do some more exploring in this wonderful material.

*- Marc Satterwhite*

Steal away home, steal away to Jesus.  
I ain't got long to stay here.  
My Lord he calls me by the thunder,  
the trumpet sounds within-a my soul.

Deep river, my home is over Jordan.  
O deep river Lord, I want to cross over into campground.  
Don't you want to go to that Gospel feast,  
that promised land, where all is peace?

# ARTIST BIOGRAPHIES

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## **PHOENIX DOWN RPG**

Phoenix Down RPG is a woodwind ensemble specializing in alternative classical music and geek chic. The group is comprised of Teil Buck (oboe), Dylan Lloyd (clarinet), and Jessica Harrie (clarinet). The group performs arrangements of works from well-known TV and anime series, movies, and video games and has a library of nearly 100 different arrangements. The group has recently performed as guests for GDEX, CinCity Con, and Ohayocon.

## **ALLISON OGDEN**

An advocate for pioneering art and music, multi-media collaborations and cross-cultural partnerships, electro-acoustic composer Allison Ogden began studying composition at age 13 with Andrew Waggoner of Syracuse University. In 1997 she entered the Eastman School of Music as a double major, where she studied clarinet with Kenneth Grant and composition with Augusta Read Thomas, Joseph Schwantner, Christopher Rouse and David Liptak. It was during her time at Eastman that she became passionate about computer/electro-acoustic/multi-media works, after studying computer music with Alan Schindler at the Eastman Computer Music Center. In 2001 she moved to Chicago and entered the University of Chicago's PhD program in music composition, where she studied computer music with Howard Sandroff and composition with Shulamit Ran, Marta Ptaszynska, Elzbieta Sikora, Bernard Rands and Kotoka Suzuki. She received a PhD in Music Composition and Computer Music from the University of Chicago in June, 2008. Dr. Ogden has taught numerous music courses at the University of Louisville, including Music in Western Civilization, Women in Music, Music Composition, Orchestration and Music Theory.

## **KENT HATTEBERG**

Dr. Kent E. Hatteberg is Director of Choral Activities at the University of Louisville, where he conducts the Collegiate Chorale, Cardinal Singers, and University Chorus, and teaches graduate and undergraduate conducting and literature courses. He received the Bachelor of Music degree in piano and voice summa cum laude from the University of Dubuque and the master's and doctorate in choral conducting from The University of Iowa, where he studied conducting with Don V Moses and conducted the renowned Old Gold Singers.

# ARTIST BIOGRAPHIES

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## **FREDERICK SPECK**

Frederick Speck, Director of Bands and Professor of Music at the University of Louisville, teaches conducting, directs the Wind Ensemble and New Music Ensemble, and serves as Chair for the Department of Performance Studies. In addition, he is the artistic director and conductor of Chamber Winds Louisville and the Louisville Concert Band. Under his leadership, ensembles have been invited to perform at KMEA Conferences, CBDNA Southern Division Conferences, the MENC National Conference, the CBDNA National Conference, the Midwest International Band and Orchestra Clinic, the Jungfrau Music Festival in Interlaken, Switzerland, the American Bandmasters Association Convention, and World Association for Symphonic Bands and Ensembles Conferences in Killarney, Ireland, San Jose, California, and Prague, Czech Republic.

His compositions have been performed by such ensembles as the Louisville Orchestra, the Denver Symphony and Speculum Musicae, and recorded by such artists as Richard Stoltzman and the Washington Winds. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creative Activity, his work has also been recognized through fellowships and commissions from such organizations as the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts Commission, and the Pennsylvania Council for the Arts and the World Association for Symphonic Bands and Ensembles.

He is an elected member of the American Bandmasters Association and Past President of the College Band Directors National Association Southern Division. Speck earned the B.M. and M.M. from Bowling Green State University and the D.M.A. from the University of Maryland.

## **BENJAMIN CARTER**

Benjamin Carter (b. 2000) is a composer, pianist, and vocalist who is currently pursuing a B.M. in Music Composition at the University of Louisville. A native of Bowling Green, Kentucky, Benjamin is also an alumnus of both the Governor's School for the Arts and the Governor's Scholars Program. At the University of Louisville, Benjamin studies composition, piano, and sings in the Collegiate Chorale and Cardinal Singers, both under the direction of Dr. Kent Hatteberg. Benjamin is also a member of the Brown Fellows Program, a prestigious academic scholarship program dedicated to attracting and retaining bright, passionate minds for the betterment of the Commonwealth of Kentucky. Upon completion of his B.M. in Music Composition, Benjamin plans to attain an M.M. and a D.M.A. in Choral Conducting, eventually working as a university-level choir director while maintaining an active composition career.

# ARTIST BIOGRAPHIES

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## **RILEY FERRETTI**

Riley Ferretti (b. 2000) is a Japanese-American Louisville-based composer who is pursuing a Bachelor of Music degree in composition at the University of Louisville. She studies voice and sings in the Collegiate Chorale and the Cardinal Singers. She specializes in choral and electronic music centered around storytelling and has notably been featured on *Listening to Ladies* for her choral music. The Collegiate Chorale premiered her *Asperges me* in March 2019 and *Joy* in November 2020.

## **BLAKE WILSON**

Lexington, Kentucky native Blake Wilson (b.1994) is a graduate of the University of Louisville with a Bachelor of Arts degree in Music Theory. He is the winner of the 2017 KMEA Collegiate Composition Competition and the 2018 Vox Juventutis Competition held out of Vilnius, Lithuania. His music has been featured on national and regional conventions, as well as international festivals and competitions in Singapore, Taiwan and Germany, and has been featured in performances by various ensembles throughout Europe and Asia. The Cardinal Singers and Collegiate Chorale have premiered several of his compositions. His *Ave Maris Stella*, *Caedmon's Hymn*, and *Wandrers Nachtlid I* are published by Walton Music. Currently, Blake is a member of the Louisville Chamber Choir, under the direction of Dr. Kent Hatteberg. They will perform his *Recordare, Virgo Mater Dei* later this month.

# PROGRAM

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## CARDINAL SINGERS

Kent Hatteberg, Director

### Soprano I

Maddie Carbury  
Lauren Curtsinger-Stone  
Abigail Mires  
Emma Pinkley

### Soprano II

Won Joo Ahn+  
Sarah Byrd  
Sarah Givens  
Molly Melahn  
Reagan Shourds

### Alto I

Trisha Eedarapalli  
Riley Ferretti  
Hannah Gibson  
Amelia Glikin  
Caitlyn Kirchner  
Hannelore Mehler

### Alto II

Katie Jordan\*  
Youngeun Kim\*  
Rachel Turnbill  
LaKyra Washington

### Tenor I

Nick Claussen  
Benjamin Horman  
Nick Rowan  
Max Taylor

### Tenor II

Kristofer Anderson\*  
Tyler Carnes  
James Layton  
Calvin Ramirez

### Bass I

Cameron Carnes  
Benjamin Carter  
Walter Cooper  
Matthew Houston  
Michael Merritt

### Bass II

Jimmy Cluxton  
Siwon Kim\*  
Troy Sleeman  
Austin T. Smith  
Spencer Smith  
Noah VanRude

*+faculty*

*\*graduate student*

# PROGRAM

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## COLLEGIATE CHORALE

Kent Hatteberg, Director

### **Soprano I**

Olivia Andrews  
Hannah Broomhall  
Sarah Byrd  
Maddie Carbary  
Julia Clements  
Abigail Mires  
Emma Pinkley

### **Soprano II**

Lauren Curtsinger-Stone  
Sarah Givens  
Carol Kittner  
Molly Melahn  
Kaitlyn Miller  
Natalie Minton  
Sarah Moser  
Reagan Shourds

### **Alto I**

Trisha Eedarapalli  
Riley Ferretti  
Hannah Gibson  
Amelia Glikin  
Caitlyn Kirchner  
Kylie McGuffey  
Sela Sin

### **Alto II**

Katie Jordan\*  
Youngeun Kim\*  
Rachel Turnbill  
LaKyia Washington  
Emily Wethington  
Ray Wittman

### **Tenor I**

Tyler Carnes  
Nick Claussen  
Benjamin Horman  
JT Roy  
Jackson Scott  
Max Taylor

### **Tenor II**

Kristofer Anderson\*  
Dawson Hardin  
James Layton  
Calvin Ramirez

### **Bass I**

Benjamin Carter  
Walter Cooper  
Bryce Fowler  
Chris Harbeson  
Matthew Houston  
Noah Mayfield  
Michael Merritt  
Trevor Tadatada

### **Bass II**

Siwon Kim\*  
Jerry Rutkovskiy  
Troy Sleeman  
Austin T. Smith  
Spencer Smith  
Noah VanRude  
Christopher Vera

*\*graduate student*

# PROGRAM

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# PROGRAM

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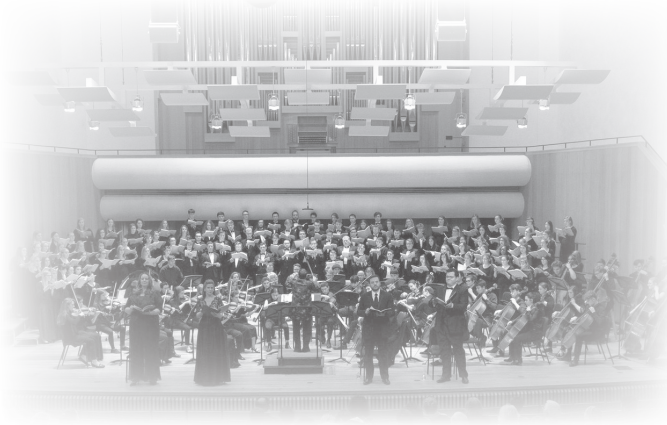
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# PROGRAM

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# University of Louisville: New Music Festival

UofL Computer Music Studios

Krzysztof Wolek, Director



Wednesday, November 10, 2021  
Comstock Concert Hall  
8:00 p.m.

# PROGRAM

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**Interior Listening Protocol 01 (2020)**

**Ash Fure**

**Degradative Interference LITE (2015)**

**Dan Tramte**

Robert Greenwald, guitar

**husk (#2) (2021)**

**Zach Thomas**

**Thr First Ladies (2020)**

**Josh Spear**

**e u t h a n a s i a (2013)**

**Dan Tramte**

**Circle Around**

**Krzysztof Wolek and John Ritz**

**Outer Space (2018)**

**Pierre Jodlowski**

Carter Cantrell, trombone  
Krzysztof Wolek, live electronics

# PROGRAM NOTES

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## **Ash Fure - Interior Listening Protocol 01 (2020)**

*Interior Listening Protocol 01* comes straight out of my quarantined brain. Like many of us, I spent the first few weeks of lockdown in a state of shock and stillness, trying to soak up as much information as I could about this sudden shift. When I did start slowly finding my way back toward sound, it wasn't to the stack of deadlines on my desk. They felt of another era. Instead, I tried to home in on what my particular sonic sensibility might have to offer this surreal moment, when we're all sheltered in place and attempting connection through zoom compression algorithms, lo fi computer speakers, and flat screens. As a set of background constraints, that format doesn't easily fit my creative practice. The work I make strives for spatial dynamism and full body immersion, with sound hitting your skin from all angles. So what could I offer ears that, like mine, were bound to their domestic sphere with only the most basic of objects and technical infrastructure around them?

*Interior Listening Protocol 01* attempts to recuperate liveness and spatially dynamic, embodied listening back into our mediated moment. It functions as a participatory listening score, and to perform it, you'll need two large mason jars or two tall glasses whose openings are large enough to encircle your ears. Keep in mind, this piece has to be done to be heard. You'll miss the phenomenon entirely if you sit back and watch the video below like Netflix. Think of it like a quartet for your skull, the resonant cavities of the jars, the ambient acoustic environment around you and the sound coming out of your speakers, with you as conductor, shaping the temporal unfolding of the whole experience.

To give it a try, unplug your headphones, crank the volume as high as you can, grab your jars, and dive in.

Special thanks to Leah Wulfman for art directing the video.

## **Dan Tramte - Degradative Interference LITE (2015)**

*Degradative Interference LITE* is modeled after the experience of scrolling through Instagram feeds, casually stopping to view a short repeating video for a while, and scrolling onward. As we effortlessly browse, we witness the hyperactive noise of the web, encapsulated by the energetic rhythm of the video and the performer's actions.

## **Zach Thomas - husk (#2) (2021)**

*Husk 2* is a study of sound dissection and mutation, building on the trajectory of the original work in the series. The piece begins with the sound of a bell which is continually transformed throughout the duration of the work. Samples from various percussion instruments, animals, and environmental field recordings are morphed into another using a variety of processing techniques.

# PROGRAM NOTES

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## **Josh Spear - The First Ladies (2020)**

This video was originally made for the US election of 2020 and was an attempt to chart a route through time showing how we arrived at today's political landscape by spotlighting six women. Through focussing on these women who had to live illuminated in the constant shadow of their husbands, the Presidents, Drag became not only an appropriate language through which to celebrate them but a medium through which to put them side by side, in dialogue with one another. This work was initially intended for a multi-channel video installation.

## **Dan Trante - e u t h a n a s i a (2013)**

You're on your deathbed. The only two sounds you hear—your nervous system and the machine keeping you alive—are now your entire world.

## **John Ritz and Krzysztof Wolek - Circle Around**

*Circle Around* is an improvisation performed on analog mixer and modular synthesizer created by Krzysztof Wolek and John Ritz for the 2021 New Music Festival.

## **Pierre Jodlowski - Outer Space (2018)**

Composed for one trombonist, video and electronics, *Outer space* is questioning space: an augmented space with the development of new technologies, in which the modern individual escapes risking to get lost. This vertigo is expressed by the video: in the back of the stage, it opens a window on a virtual space, enclosed with four black walls, inhabited by three screens which show encrypted images.

The trombonist's movements being coordinated with the camera motion in the video, the audience discovers this cold, tight and uninhabitable space filled and congested with smog, blinding lights and, soon, avatars of the musician until it reaches the final saturation point. The trombone, as a music instrument and camera, reveals its third identity: demiurgic hole, swallowing one by one clones of the musician during a burlesque scene. In the video, nothing remains except, frozen on the screens, a frontal view of the trombone's bell, threatening, pointing at the audience.

# ARTIST BIOGRAPHIES

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## ASH FURE

Ash Fure is a sonic artist who blends installation and performance. Called “purely visceral” and “staggeringly original” by The New Yorker, Fure’s full-bodied listening experiences open uncommon sites of collective encounter. Operating outside language or story, Fure shapes charged multisensory atmospheres that listeners and performers navigate together. Recent immersive productions include *Hive Rise*: for Subs and Megas (2020), commissioned by Club TransMediale (CTM) and premiered in Berlin’s iconic Berghain club; *Filament*: for Trio, Orchestra, and Moving Voices (2018), commissioned by the New York Philharmonic and premiered in New York’s Geffen Hall; and *The Force of Things* (2017), an installation opera, premiered at Peak Performances, that wrestles with the rising tide of climate dread inside us. Fure holds a PhD in Music Composition from Harvard University and is an Associate Professor of Music at Dartmouth College. A finalist for the 2016 Pulitzer Prize in Music, Fure is the recipient of two Lincoln Center Emerging Artists Awards, a Guggenheim Fellowship, a Rome Prize in Music Composition, a DAAD Artists-in-Berlin Prize, a Foundation for Contemporary Arts Grant for Artists, a Fulbright Fellowship to France, a Darmstadt Kranichsteiner Musikpreis, and a Mellon Postdoctoral Fellowship from Columbia University.

## DAN TRAMTE



Artist, musician, and founder of score follower, Dan Tramte (b. 1985) produces new music videos for web consumption. 1,200+ composers send him approximately 1,500+ music compositions annually to be included in a public archive of score videos viewed millions of times (~100k/mo), and receiving around ten million impressions per year. “One of the most valuable new music resources on the net, indeed

anywhere,” according to musicologist Tim Rutherford-Johnson, Tramte’s score follower project has expanded into a suite of web applications funded by individual and institutional subscribers, including Stanford University, Harvard University, and the University of California, San Diego.

Likewise, Tramte’s own music is made for internet audiences. It’s meme-like. It’s like scrolling through a social media feed. It’s game-like, like *Just Dance!* and *Guitar Hero*. In fact, he specializes in webifying contemporary music otherwise meant for stuffy concert halls. He transformed electronic music artist, Halcyon, into a lofi anime girl to study/chill to. He once caused a new music concert hashtag to trend on vine.co, and this wasn’t even his first viral moment on Vine.

Tramte currently teaches Music Technology at SUNY Geneseo, having previously taught courses such as creative coding, web-audio programming, game music, physics of sound, and music composition at universities including Virginia Tech, the Rochester Institute of Technology, and Harvard University. He earned his PhD in computer music media from the University of North Texas.

# ARTIST BIOGRAPHIES

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## ZACH THOMAS

Zach Thomas is a composer and media artist whose work is characterized by impulse, restlessness, and precision. He received his PhD from the University of North Texas where he worked as a teaching fellow at the Center for Experimental Music and Intermedia, while studying composition under Panayiotis Kokoras. As a researcher at the xREZ Art+Science Lab under the direction of Ruth West, he worked on projects combining big data, sonification, and VR. Since 2014, he has served as artistic director of the new music non-profit, ScoreFollower, producing content for the promotion of contemporary music; including a bi-annual call-for-works, a Featured Composer series, and a range of other projects aimed at increasing exposure of contemporary and experimental music to an online audience.

As a composer, he works often in mixed-media contexts, and is author of numerous concert works, installations, and software tools. His work and research have been presented at various international festivals and conferences including Warsaw Autumn Festival, Darmstadt Summer Courses, ICMC, SEAMUS, NYCEMF, NIME, Musicacoustica Festival in Beijing, SIGGRAPH, Forum Wallis, Audio Art Festival in Krakow, and others.

Zach currently teaches courses in Composition and New Media at the University of Louisville where he also directs the annual UofL New Music Festival.

## JOSH SPEAR

Josh is an Artistic Research Fellow at Norwegian Academy of Music in Oslo. He read Music at the University of Manchester and then studied composition at Trinity Laban Conservatoire of Music and Dance at postgraduate level where Edward Jessen and Deirdre Gribbin taught him. His supervisors are Trond Reinholdtsen, Eivind Buene and Dickie Beau.

He is proud to be a member of Bastard Assignments the experimental composer-performer collective. Josh also arranges Big Band music and writes for theatre and dance, as well as film, for which he has credits in India.

Josh uses a variety of media to make work ranging from the Orchestra, his own face, live video, toys, or sport and takes influence from a variety of makers of dance, film, theatre, and literature.

His music has been performed at locations and events including on the streets of Peckham in London, Huddersfield Contemporary Music Festival, Block 336, Aldeburgh Festival, Rotherhithe Tunnel Shaft, Royal Vauxhall Tavern, Kings Head Theatre, Spør Festival, Paris Fashion Week, Royal Academy Lates, Wigmore Hall, Bonnie Bird Theatre, Pleasance Theatre, Anthony Burgess Foundation, Central Saint Martins, Kings Place, Peckham Asylum, Safehouse 1, Blackheath Halls, Wellcome Collection, Battersea Arts Centre, Edinburgh's Underbelly, and Cockpit Theatre as well as BBC Radio 3 Hear and Now, BBC Late Junction, BBC New Music Show, and Resonance FM.

Groups including MOCREP, Icosa, Ensemble Garage, Decoder Ensemble, and Abstrukt Ensemble have performed his work within London as well as Bucharest International Music Festival and at Elbfilharmonie (Hamburg).

Josh is a Trinity College London Scholar, a grateful recipient of a Jerwood Performing Arts Micro Bursary, and a winner of a Scotsman Fringe First Award.



# ARTIST BIOGRAPHIES

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## PIERRE JODLOWSKI



Pierre Jodlowski is a composer, performer and multimedia artist. His music, often marked by a high density, is at the crossroads of acoustic and electric sound and is characterized by dramatic and political anchors. His work as a composer led him to perform in France and abroad in most places dedicated to contemporary music as well as other artistic fields, dance, theater, visual arts, electronic music. His work unfolds today in many areas : films, interactive installations, staging. He is defining his music as an “active process” on the physical level [musical gestures, energy and space] and on the psychological level [relation to memory and visual dimension of sound]. In parallel to his compositions, he also performs on various scenes (experimental, jazz, electronic), solo or with other artists.

Since 1998 he is co-artistic director of éOle (research and production studios based in Odyssud - Cultural center in Blagnac) and Novelum festival in Toulouse (from 1998 to 2014). He has been collaborating with various ensembles such as : Intercontemporain (Paris), Ictus (Belgium), KNM (Berlin), the Ensemble Orchestral Contemporain (France), MusikFabrik (Germany), the new Ensemble Moderne (Montreal), Ars Nova (Sweden), Proxima Centauri (France), Court-circuit (France), Ensemble Les Éléments (France), the Berg Orchestra (Prague), Soundinitiative (Europe), LUX:NM (Germany) and various soloist from the international contemporary music scene. He also conducts collaborations with musicians such as preferred Jean Geoffroy - percussion, Cedric Jullion - flute, Wilhelm Latchoumia - piano, Philippe Spiesser - percussion, for works and research on new instruments. His work led him to develop collaborations with visual artists, in particular, David Coste for specific projects with video. He also works as a stage designer on several projects at the intersection of theater, installation, concert or oratorio.

He has received commissions from IRCAM, Ensemble Intercontemporain, the French Ministry of Culture, Akademie der Künste (Berlin), CIRM, GRM, the Donaueschingen Festival, Radio France, the Piano Competition in Orleans, GMEM, GRAME , Siemens Foundation, the Opera of Toulouse, the European project INTEGRA, the studio EMS - Stockholm, the Royaumont Foundation, Cabaret contemporain, Venice Biennale music festival, Polish Ministry of Culture...

Winner of several international competitions, he won the Prix Claude Arrieu SACEM in 2002, the Prix Hervé Dugardin SACEM in 2012, and was in residence at the Academy of the Arts of Berlin in 2003 and 2004. In 2013 he won a Prize awarded by “Academie Charles Cros” for one of his CD. In 2015 he is the winner of The Great Lyceum Prize in France for his piece “Time & Money”. From 2017 à 2019 he is resident artist in Lux - National Theater in Valence (France). Since 2019, he has become Artistic Director of Musica Electronica Nova Festival, produced by the Philharmonic in Wroclaw, Poland.

His works are performed in key places devoted to contemporary sound arts in France, Europe, Canada, China, Korea, Japan and Taiwan and the United States. His works are partly published by Editions Jobert and are the subject of several CD and video recordings on the labels éOle Records, Radio France, Kairos, Percussions de Strasbourg. He is living in France and Poland.

# ARTIST BIOGRAPHIES

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## KRZYSZTOF WOLEK

Krzysztof Wolek (b. 1976, Bytom, Poland) is a composer, improviser, and installation artist. He is currently working as an Associate Professor of Music Composition and a Director of Digital Composition Studies at the University of Louisville. He received commissions from the Warsaw Autumn Festival, the Siemens Foundation, SCI/ASCAP, among others, as well as awards, grants and stipends from the University of Chicago, University of Louisville, Foundation for Contemporary Arts, Kentucky Arts Council and Polish Ministry of Culture and National Heritage. Krzysztof is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions, serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival. His compositions received various awards such as the Prix for Mobile Variations at the Concours Internationaux de Musique et d'Art Sonore Electroacoustiques, Bourges, 2007. Krzysztof's works span a broad spectrum of works from purely acoustic, improvisational and electronic to various forms of multidisciplinary collaborations. They have been presented at various festivals of contemporary music and art in Europe, North America and Asia.

## JOHN RITZ

John Ritz is a composer, improviser, experimental music performer, sound artist, and educator. He is a proponent of interdisciplinary arts and collaborates regularly with visual and performing artists. His recent concert music focuses on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States.

Ritz's music has been performed throughout the United States, as well as in France, Italy, Germany, Russia, Canada, and Chile. His music has been performed at various conferences and festivals, including the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, the International Computer Music Conference (ICMC), the Bourges International Festival of Electroacoustic Music (IMEB), the Electroacoustic Music Festival of Santiago, Chile (CECh), the Spark Festival of New Music and Art, the Sound and Music Computing Conference (SMC), the San Diego New Music and Arts Festival, the Florida Electroacoustic Music Festival (FEMS), Electronic Music Midwest (EMM), and the Maverick New Music and Arts Festival.

Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio and Scott A. Wyatt. In addition to teaching music theory and electroacoustic music courses at UIUC, Ritz was an active researcher in the Cultural Computing Program, an interdisciplinary research initiative within the Siebel Center for Computer Science that combines the arts and humanities (Art and Design Department, School of Music, Dance Department, Theater Department, Krannert Center for the Performing Arts, Krannert Art Museum) with science and technology (Computer Science Department, Beckman Institute for Advanced Science and Technology, National Center for Super-

# ARTIST BIOGRAPHIES

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computing Applications) to create and transform culture with computers. Major areas of focused research included intelligent performance spaces, including gesture tracking and analysis, and real-time control of audio, video, lighting and scenery; intelligent instruments, including computer-augmented instruments and new interfaces for performance; game research, including the development of gaming as an art form; collaboration tools, including communication models and modalities for distributed spaces; and cultural access, including tools for the creation of multimedia works of art.

# PROGRAMS

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# PROGRAMS

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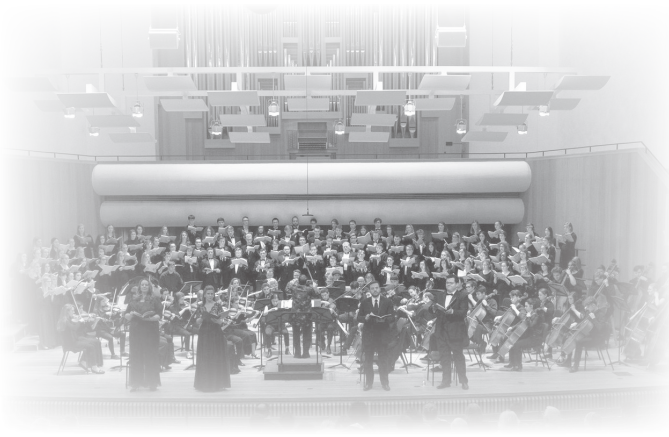
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# PROGRAM

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# University of Louisville Guitar Studio Recital

Stephen Mattingly, Director



Thursday November 11, 2021  
Bird Recital Hall  
7:00 p.m.

# PROGRAM

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God of the Northern Forest

Phillip Houghton  
(1954-2017)

Henry Davidson

Hommage a Debussy

Arnaud Dumond  
(b. 1950)

Abby Laughlin

Danza del Altiplano

Leo Brouwer  
(b. 1939)

Burvin Jenkins

Divertimentos Tropicales

Eduardo Martín  
(b. 1956)

I. Inevitable

Guillermo Alfaro

Torija from Castles of Spain

Federico Moreno Torroba  
(1891-1982)

Michael Hall

Sonata, K. 208

Domenico Scarlatti  
(1685-1757)

Ava McAffrey

Danza Pomposa

Alexandre Tansman  
(1897-1986)

Zach Fogarty

In the Woods

Toru Taskemitsu  
(1930-1996)

I. Wainscot Pond

II. Rosedale

III. Muir Woods

Jake Giles

**Intermission**



# PROGRAM

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Equinox

Toru Takemitsu  
(1930-1996)

Liam Hedrick

Tiento Antiguo

Joaquín Rodrigo  
(1901-1999)

Logan Florence

Junto al Generalife

Joaquín Rodrigo

Landon Vandergriff

En los Trigales

Joaquín Rodrigo

Max Greenwald

Drei Tentos

Hans Werner Henze  
(1926-2012)

Joey Piellucci

Sonata (1990)

Leo Brouwer

II. Sarabande de Scriabin  
III. La Toccata de Pasquini

Ascher Taylor-Schroeder

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# University of Louisville: New Music Festival

Faculty Chamber Music



Thursday, November 11, 2021  
Comstock Concert Hall  
8:00 p.m.

# PROGRAM

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**Amplified, What is There? (2018)**

**Krzysztof Wolek**

Kris Bachmann, clarinet  
Brittany MacWilliams, violin  
Anna Petrova, piano  
Greg Byrne, percussion  
Krzysztof Wolek, live amplification

**Warenfetsch (2016)**

**Zach Thomas**

Rebecca Parker Downs, cello

***Gambagan from Balinese Ceremonial Music***

**Colin McPhee (1900-1964)**

Krista Wallace-Boaz, piano  
Anna Petrova, piano

**When I Go? (2021)**

**Marc Satterwhite**

Matthew Nelson, clarinet

**Two Memories and a Dream**

**Frederick Speck**

Adam McCord, saxophone  
Greg Byrne, percussion

**Liberation Rangers (2021)**

**Steve Rouse**

UofL Percussion Ensemble  
Greg Bryne, Conductor

# PROGRAM NOTES

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## **Krzysztof Wolek - Amplified, What is There? (2018)**

Thanks to the extreme amplification and compression of sound in *Amplified, What is There?*, usually very quiet instrumental sounds and colours become amplified and used as material for the composition. The question asked in the title on the one hand refers to the construction of sound (what is its basis and what is it made of) and on the other, it is an extramusical question we should ask ourselves when constantly bombarded with information. What are the sources of what we hear? Are they reliable knowledge-based facts or attempts at manipulation? Do we need this information or is it just a media chaos? From this point of view the piece is a critical look at the problem of information overload and the need to consciously and skillfully filter incoming messages, separate the useful from the useless, real from fake.

The work has been composed for the Kwartludium ensemble with the financial support of the Ministry of Culture and National Heritage under the Compositional Commissions programme.

## **Zach Thomas - Warenfetisch (2016)**

*Warenfetisch* explores a fetishization of musical material and sonority to the detriment of structural integrity. Each localized musical idea has a profound gravitational grip on its variations. The myopic focus on surface detail intentionally gives rise to a diffuse and rarified form.

## **Colin McPhee - Balinese Chamber Music (1934-38)**

The three movements of *Balinese Ceremonial Music* were arranged between 1934 and 1938. Just as the metallophones of the gamelan do, the two pianos create a “ringing” effect together, transferring the gamelan sonorities to the keyboard. The first movement, ‘Pemoengkah,’ is the overture to a shadow puppet play, and makes use of the most popular form of gamelan in Bali, the “Kebyar” style. Kebyar is characterized by sudden and gradual changes in tone color, dynamics, tempo, and articulation, as well as by complex interlocking melodic and rhythmic patterns. The second movement, ‘Gambangan,’ is representative of the ancient music used in cremation ceremonies (“angklung”), and, as the Kebyar style does, uses its own five-note scale. The final movement, ‘Taboeh Teloe’ comes from the feast music played by Gamelan gong gedé, which is the oldest and most austere style of gamelan. Since it was very rare to hear Indonesian music in the West in the 1940s, Balinese Ceremonial Music served an educational as well as an artistic purpose. It was dedicated to the famous anthropologist, and friend of McPhee, Margaret Mead.

- Jessie Rothwell

# PROGRAM NOTES

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## **Marc Satterwhite - When I Go? (Five pieces after the song by Dave Carter) (2021)**

- I. And I Will Crumble Down Uncountable in Showers of Crimson Rubies When I Go
- II. Sigh, Mournful Sister, Whisper and Turn
- III. All Your Diamond Tears Will Rise Up and Adorn the Sky Beside Me When I Go
- IV. Raise My Yearning Voice at Midnight
- V. I Will Strike Fell Like Lightning When I Go

After classical music, my first musical love has always been folk music, both the old traditional songs and the music of singer/songwriters growing out of those traditions. Recently I discovered a singer/songwriter new to me, Dave Carter, through a very beautiful song of hers (Carter identified as female) called *When I Go*. In it the singer is meditating on death. He/she is obviously not planning on going gentle into that good night. Carter, sadly, died fairly young, just as her career was starting to take off. This is likely her best-known song.

This set of pieces is inspired by lines from the lyrics. It does not borrow any of the music from the song, nor does it sound like any genre of folk music, although I love working with traditional material. Instead, I have taken the imagery and emotions of the lyrics and tried to translate them into my own musical language.

The first movement features many rapid descending gestures, echoing the poetic imagery. The second movement relies heavily on a motive of a descending half step. This is borrowed from the “doctrine of affects” in the Baroque period, in which specific emotions are associated with musical gestures. The descending half step was widely used in laments, and was thought to represent a sigh. The third movement is based on the first, but is shortened and the gestures are inverted, that is, played upside down. So while the first movement relies heavily on descending motives this movement relies on ascending motives, in keeping with the lyric. The fourth movement is based on a motive from another piece of mine for clarinet, an elegy in memory of my friend and colleague Dallas Tidwell, longtime clarinetist and teacher in Louisville. The final movement has many sudden changes of dynamics and range and not a few (although not exclusively) short gestures, which are intended to emulate the lightning spoken of in the lyric.

*When I Go* was written at the request of my friend and University of Louisville colleague, Matthew Nelson. Matthew is a great friend to composers, commissioning, performing and recording new pieces constantly, and always performing at the very highest level. I have written other pieces for him and hope to continue doing so for a very long time.

# PROGRAM NOTES

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## **Frederick Speck - Two Memories and a Dream (2020)**

The title, “two memories of a dream,” is a metaphor regarding musical interactions that are awakened and result from recurring motives, or stored memories. These are based on similar materials but interpreted through different idiomatic media. As motives are developed, both individualism and sympathetic relationships are revealed. At various times, the voices agree, disagree, and interact; sometimes in phase and at others out of phase. While on the surface the saxophone material appears to convey the main narrative, the percussion music is no less important.

## **Steve Rouse - Liberation Rangers (2021)**

*Liberation Rangers (2021)* – Most of our lives, we are asleep in the world, seeing only what we want or need to see, but there are events and times that force us to see more, to wake up. For many, that time is now.

This three-movement, thirteen-minute work was composed in the spring of 2021 for Greg Byrne and the University of Louisville Percussion Ensemble. The movements are in a familiar “moderate-slow-fast” configuration. Bliss Blind, is tightly coordinated but with shifting meters throughout. Dream Machine, has very little music coordinated in a traditional way: Timing of musical activities is primarily based on cues among the players, all of whom are generally performing independently of one another. Wakey-Wakey returns to tightly coordinated, metrically variable music. There are solos that may be played as written or extended via improvisation.

- I. Bliss Blind – Inquiry is human; blind obedience brutal. – William Penn
- II. Dream Machine – What does night have to do with sleep? – John Milton
- III. Wakey-Wakey – The universe is not short on wake-up calls. We’re just quick to hit the snooze button. – Brene’ Brown – Steve Rouse

# ARTIST BIOGRAPHIES

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## KRZYSZTOF WOŁEK

Krzysztof Wolek (b. 1976, Bytom, Poland) is a composer, improviser, and installation artist. He is currently working as an Associate Professor of Music Composition and a Director of Digital Composition Studies at the University of Louisville. He received commissions from the Warsaw Autumn Festival, the Siemens Foundation, SCI/AS-CAP, among others, as well as awards, grants and stipends from the University of Chicago, University of Louisville, Foundation for Contemporary Arts, Kentucky Arts Council and Polish Ministry of Culture and National Heritage. Krzysztof is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions, serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival. His compositions received various awards such as the Prix for Mobile Variations at the Concours Internationaux de Musique et d'Art Sonore Electroacoustiques, Bourges, 2007. Krzysztof's works span a broad spectrum of works from purely acoustic, improvisational and electronic to various forms of multidisciplinary collaborations. They have been presented at various festivals of contemporary music and art in Europe, North America and Asia.

## ZACH THOMAS

Zach Thomas is a composer and media artist whose work is characterized by impulse, restlessness, and precision. He received his PhD from the University of North Texas where he worked as a teaching fellow at the Center for Experimental Music and Intermedia, while studying composition under Panayiotis Kokoras. As a researcher at the xREZ Art+Science Lab under the direction of Ruth West, he worked on projects combining big data, sonification, and VR. Since 2014, he has served as artistic director of the new music non-profit, ScoreFollower, producing content for the promotion of contemporary music; including a bi-annual call-for-works, a Featured Composer series, and a range of other projects aimed at increasing exposure of contemporary and experimental music to an online audience.

As a composer, he works often in mixed-media contexts, and is author of numerous concert works, installations, and software tools. His work and research have been presented at various international festivals and conferences including Warsaw Autumn Festival, Darmstadt Summer Courses, ICMC, SEAMUS, NYCEMF, NIME, Musicacoustica Festival in Beijing, SIGGRAPH, Forum Wallis, Audio Art Festival in Krakow, and others. He currently teaches courses in Composition and New Media at the University of Louisville where he also directs the annual UofL New Music Festival.

## COLIN MCPHEE

Born in Montreal, Canada, Colin McPhee was a distinctive and imaginative composer, ethnomusicologist, pianist, and writer, most noted for absorbing the sounds of Balinese music into his own compositions. He came to the U.S. to study at the Peabody Institute in Baltimore, where his composition teacher was Gustav Strube. He returned to Canada to study piano with Arthur Friedheim in Toronto. The Toronto Symphony gave the world premiere of his First Piano in 1924. He left Toronto for Paris to study piano with Isidore Philipp, and composition with Paul Le Flem. Even McPhee's early music has a marked tendency to use layers of ostinati. When he first heard cylinder recordings of Balinese music he was entranced. He married Jane Belo, an anthropolo-



# ARTIST BIOGRAPHIES

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gist (and graduate student of Margaret Mead). They traveled to Bali, where Jane built a home in the hill country. McPhee vigorously notated the melodies and rhythmic devices of every gamelan he heard. He is credited with saving a number of gamelans that were likely to go out of existence, and of resurrecting some older instruments and styles. The couple adopted a child, Samphi, who later became a member of a Balinese dance troupe that toured the United States. He worked for the rest of his life on a serious study, *Music in Bali*, which was published posthumously in 1966.

*-Joseph Stevenson*

## **MARC SATTERWHITE**

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as in Europe, England, Japan, Australia, and South Africa. Among the groups that have performed and recorded his works are the Boston Symphony, the Utah Symphony, the Louisville Orchestra, the Verdehr Trio, eighth blackbird, the Pittsburgh New Music Ensemble, the Core Ensemble, Tales & Scales, the Chicago Chamber Musicians, the London Composers Ensemble, Percussion Group Falsa, tubist Gene Pokorny, and clarinetist Richard Nunemaker.

He has received residencies at the MacDowell Colony, Yaddo, and the Atlantic Center for the Arts. He is a graduate of Michigan State University and Indiana University and was for several years a professional orchestral bassist before switching his emphasis to composition. He taught in Michigan, Indiana, and Texas before coming to UofL. Besides his teaching responsibilities at UofL, he is director of the Grawemeyer Award in Music Composition.

## **FREDERICK SPECK**

Frederick Speck, Director of Bands and Professor of Music at the University of Louisville, teaches conducting, directs the Wind Ensemble and New Music Ensemble, and serves as Chair for the Department of Performance Studies. In addition, he is the artistic director and conductor of Chamber Winds Louisville and the Louisville Concert Band. Under his leadership, ensembles have been invited to perform at KMEA Conferences, CBDNA Southern Division Conferences, the MENC National Conference, the CBDNA National Conference, the Midwest International Band and Orchestra Clinic, the Jungfrau Music Festival in Interlaken, Switzerland, the American Bandmasters Association Convention, and World Association for Symphonic Bands and Ensembles Conferences in Killarney, Ireland, San Jose, California, and Prague, Czech Republic.

His compositions have been performed by such ensembles as the Louisville Orchestra, the Denver Symphony and Speculum Musicae, and recorded by such artists as Richard Stoltzman and the Washington Winds. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creative Activity, his work has also been recognized through fellowships and commissions from such organizations as the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts Commission, and the Pennsylvania Council for the Arts and the World Association for Symphonic Bands and Ensembles.

He is an elected member of the American Bandmasters Association and Past President of the College Band Directors National Association Southern Division. Speck earned the B.M. and M.M. from Bowling Green State University and the D.M.A. from the University of Maryland.

# ARTIST BIOGRAPHIES

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## STEVE ROUSE

Winner of the 1987 Rome Prize, Steve Rouse holds among his awards a three-year Meet The Composer residency, a National Endowment for the Arts Composition Fellowship, the American Academy and Institute of Arts and Letters 1995 Hinrichsen Prize and 1985 Ives Composition Prize, three Al Smith Artist Awards from the Kentucky Arts Council, numerous ASCAP awards, and the 1999 and 2005 Research and Creative Achievement Award from the University of Louisville. He is included in the new millennium edition of Baker's Biographical Dictionary of Twentieth-Century Classical Musicians, Ninth Edition (2000).

Rouse's works have been performed in England, Italy, Ecuador, the Soviet Union, Taiwan, and throughout the U.S., including performances by such ensembles as the United States Navy Band, the St. Louis Symphony, the Cincinnati Symphony, the Louisville Orchestra, the Detroit Symphony, the American Composers Orchestra, the American Brass Quintet, Parnassus, Composers, Inc., the Detroit Chamber Winds and Strings, and the League/ISCM. He has received commissions from, among others, the Louisville Orchestra, the League/ISCM, the Guayaquil, Ecuador Chamber Orchestra, the University of Michigan Contemporary Directions Ensemble for the 1984 National Organ Conference, and the Kentucky Music Teachers Association.

In addition to two solo CDs of chamber music, Rouse's *Into the Light* was recorded for Telarc Records by the Cincinnati Symphony, and his *Enigma* for Delos Records by Gerard Schwarz and the Seattle Symphony, with trumpet soloist Jeff Silberschlag. His trumpet sonata, *The Avatar*, as recorded by Ray Mase, is available on Summit Records, and *More Light*, *The Avatar*, *Shadow Rounds*, and *A Flying Leap!* have been recorded for the Coronet and Centaur labels by trumpeter Michael Tunnell. Steve Rouse is published by C. F. Peters, MMB Music, Manhattan Beach Music, and Primal Press.

Born in Moss Point, Mississippi, in 1953, Rouse began composing and improvising as a child, subsequently studying piano, bassoon, and saxophone. At thirteen he began four years as a bassoonist in the Gulf Coast Symphony and began performing with his first rhythm and blues group.

Steve Rouse received his M.M. and D.M.A. in composition from the University of Michigan. Between his M.M. and D.M.A. study, Rouse served for three years on a full-time staff position as Music Director and Accompanist for the Dance Department of Eastern Michigan University. He also started a successful jingle production company partnership in the Ann Arbor/Detroit area.

In 1988 he joined the faculty of the University of Louisville, having previously taught at the University of Utah and, as a Teaching Fellow, at the University of Michigan. In Spring 1999, Rouse was a full-time Visiting Professor of Composition at Indiana University Bloomington. He is currently Professor of Music Composition at the University of Louisville School of Music.

As Composer in Residence for the Meet the Composer Louisville Residency from 1995-1998, Rouse wrote music for many levels of public school music ensembles and worked extensively with students, teachers, and administrators to develop and implement musical outreach programs. The residency offered a unique opportunity to work closely with local government and social service agencies to create outreach possibilities surrounding musical creativity, such as the highly visible and successful Young Composers program.

# ARTIST BIOGRAPHIES

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## **PERCUSSION ENSEMBLE**

Percussion Ensemble Personnel

Sara Al-Hussainawi

Luke Anderson

Garrett Bunn

Ricky Garcia

Matt Hargitt

Stephanie Lawson

Alexandra Newman

Paul Pfeifer

Alex Pritchett

Elizabeth Ramirez

Sam Riddick

Brett Zabawa

## **ADAM MCCORD, SAXOPHONE**

Dr. Adam McCord is Artist Teacher of Saxophone at the University of Louisville School of Music where he teaches applied saxophone, saxophone ensembles, saxophone pedagogy and saxophone literature. During the Spring 2015 semester he served as Otis Murphy's sabbatical replacement at Indiana University Jacob's School of Music. Twice nominated as a Faculty Favorite at the University of Louisville, he has a passion for education and his students' musical development. Additionally, he has served on the faculties of Miami University, Ohio Northern University, Wittenberg University, and Wake Forest University, and for five years he was an Associate Instructor of Saxophone at Indiana University. He has maintained an active performance profile as well as educational profile, and has taught all five woodwinds to students of all ages and abilities.

Dr. McCord completed the Doctor of Music degree at Indiana University in December 2015, where his primary studies were with Otis Murphy; additional mentors include David N. Baker, J. Peter Burkholder, and Thomas Walsh. He received the Master of Music degree also from IU, earning the Performer's Certificate, IU's highest performance honor, and was winner of IU's Concerto Competition, performing to critical acclaim. Dr. McCord received the Bachelor of Music degree, summa cum laude, in Saxophone Performance and Music Education from the University of North Carolina at Greensboro, where his teachers were Steven Stusek and Craig Whittaker, and where he was also winner of the annual concerto competition.

Recent performances include the 16th WASBE International Conference in San Jose, the 2010 KMEA In-Service Convention, the XIV World Saxophone Congress in Ljubljana, Slovenia, the XIII World Saxophone Congress in Minneapolis, as well as many North American Saxophone Alliance Biennial conferences. He participated in the 2003 International Saxophone Chamber Music Festival held in Faenza, Italy, and has performed with the National Symphony Orchestra at the Kennedy Center, the Winston-Salem Symphony, the Greensboro Symphony Orchestra, the UNCG Symphony Orchestra, the Columbus Indiana Philharmonic, the IU Philharmonic, the Indianapolis Symphony's Spirit and Place Festival and the Bloomington Pops Orchestra. He can be heard on the Arizona University Recording and Navona Records labels. He is proud to be a Yamaha Performing Artist and performs exclusively on Yamaha saxophones.

# ARTIST BIOGRAPHIES

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## **REBECCA PARKER DOWNS, CELLO**

Rebecca Parker Downs is a soloist, chamber musician, and teacher based in the Twin Cities. She has performed throughout the United States and Europe, including appearances with orchestra performing the Lalo Cello Concerto, Elgar Cello Concerto, and Faure Elegie. She frequently performs chamber music with her husband, Benjamin Downs. They have appeared together at the WMP Concert Hall (New York City), Music Festival of Lucca (Italy), Linton Chamber Music Series, Chautauqua Music Festival, 113 Composer Collective and others. When not performing, she teaches cello privately, at Northern Lights School for Strings and the MacPhail Center for Music. Rebecca has a Master's and Artist Diploma from the University of Cincinnati College-Conservatory of Music.

## **KRIS BACHMANN, CLARINET**

Kris Bachmann is the principal clarinetist of the Kentucky Chamber Orchestra and an instructor-in-residence of music at Simmons College of Kentucky, an HBCU. Kris has been an active, passionate clarinetist since he began playing at nine years old. In 1984 Kris graduated with a Bachelor degree in Electrical Engineering. Retiring after a 30 year engineering career, Kris earned Bachelor and Master of Music degrees in Clarinet Performance from the University of Louisville. Kris has played with the Louisville Orchestra, Louisville Civic Orchestra, Orchestra Enigmatic, Fort Wayne Philharmonic, Three Rivers Wind Symphony, Fort Wayne Community Orchestra, the Manchester Indiana Symphony, at the Beyond the Music Festival in Benesque Spain, and at International Clarinet Association ClarinetFests. Kris was second place in the 1980 Louisville Orchestra High School Artist Competition and received honorable mention in the 2017 Macauley Chamber Music Competition. Kris and his wife Kathy enjoy tandem bicycle touring, canoeing, cross country skiing and snowshoeing.

# ARTIST BIOGRAPHIES

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## MATTHEW NELSON, CLARINET

Hailed for his “astounding range and virtuosity” (CD HotList), Matthew Nelson is Associate Professor of Clarinet at the University of Louisville, where he performs with the Louisville Winds woodwind quintet and the Grawemeyer Players contemporary music ensemble. He has performed as guest principal clarinet with the Virginia and Utah Symphonies, and his performances throughout the United States, Europe, and Asia include international competitions and premieres. He maintains an international profile as both performer and pedagogue, with engagements as invited professor on the faculties of the Beyond the Music International Chamber Music Festival, the Conservatorio Superior de Música de Castilla-La Mancha, and the Curso Internacional “Eduardo Ocón” in Spain. Nelson’s recent solo CD release, *Meditations and Tributes*, was lauded as “an unreserved success” (Fanfare), demonstrating a “staggering command of the instrument” (textura). He has recorded solo and chamber music for the Soundset, Centaur, Parma, and Albany labels.

Prior to his appointment at the UofL, Nelson held the position of principal clarinet with the Utah Chamber Orchestra (Ballet West). He served on the faculty of Utah Valley University for five years, where he was a founding member of the critically acclaimed Alpine Chamber Winds woodwind quintet. He was a NOVA Chamber Music Series artist from 2011 – 2014, and he also held an artist/faculty position at the Tuacahn Summer Symphonic Institute in St. George, UT. In 2013 he gave master classes and performed at the Instituto para el Desarrollo Musical in Castellón, Spain. Nelson’s frequent chamber music collaborations have reached enthusiastic audiences at the Schumann Festival, the Gentse Vleugels Festival, the Utah Music Festival, the Beethoven Festival Park City, and the Park City International Music Festival. He has also performed at the International Clarinet Association’s annual ClarinetFest in Ostend, Orlando, Lawrence, Baton Rouge, Assisi, Tokyo, and Washington, D.C. He premiered works by Marc Satterwhite and Bent Sørensen at the ICA conferences in Orlando and Ostend, respectively.

An advocate of new music, Nelson has worked closely with many prominent contemporary composers, including Kaija Saariaho, Shulamit Ran, Steve Rouse, Marc Satterwhite, William O. Smith, Agata Zubel, Joël-François Durand, Bruce Quaglia, Morris Rosenzweig, Diane Thome, Dan Welcher, and Eric Flesher.

Nelson completed his doctoral work in clarinet performance at Rice University’s Shepherd School of Music in 2009 with his thesis, *Morton Feldman’s Clarinet Works: A Study Through the Words of the Note Man*. He received a MM in clarinet performance and a BA with distinction in English from the University of Washington. His principal teachers include Michael Webster, William McColl, Richard Gellman, and Scott Wright.

Nelson is a Buffet Crampon Artist/Clinician and a D’Addario Woodwinds Artist. He performs on a set of Buffet Légende clarinets and uses D’Addario clarinet reeds exclusively.

# PROGRAM

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Welcome to the University of Louisville!  
We hope you enjoy the concert this evening.

› Smoking is not permitted in the School of Music building.  
In the unlikely event of a fire or other emergency, please walk to the nearest exit.

› The use of recording devices and flash photography is strictly prohibited.

› Please silence cell phones & other electronic devices.

Thank you.



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## UPCOMING EVENTS

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted.

Events are subject to change. Scan the code below for a full list.



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# University of Louisville: New Music Festival

Wind Ensemble

Frederick Speck, Director

University Symphony Orchestra

Kimcherie Lloyd, Director



Friday, November 12, 2021  
Comstock Concert Hall  
8:00 p.m.

# PROGRAM

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**WIND ENSEMBLE**  
Frederick Speck, Director

**Anahita (2005)**

**Roshanne Etezady**

- I. The Flight of Night
- II. Night Mares
- III. Sleep and Repose/The Coming of Light

**Angel Fire (2000)**

**Steve Rouse**

- I. Aurora
- II. Blaze

**UNIVERSITY SYMPHONY ORCHESTRA**  
Kimcherie Lloyd, Director

***Velveteen* for Orchestra (2020) - World Premiere**

**Rachael Smith**

Rachael Smith, 2020 Huang Family Composition Commission Winner

Joshua Lowery, conductor

*In partial fulfillment of the requirements of the Master of Music in Orchestra Conducting degree*

***Sipsey Wilderness* (2021) - World Premiere**

**Timothy Amalavage-Smith**

2021 Huang Family Composition Commission Winner

***Short Stories* (1990)**

**Steve Rouse**

- I. Prelude
- II.
- III.
- IV.
- V. Reprise



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# PROGRAM NOTES

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## **Anahita - Roshanne Etezady**

**Anahita** is the Old Persian form of the name of an Iranian goddess and appears in complete and earlier form as Aredvi Sura Anahita, the Avestan language name of an Indo-Iranian cosmological figure venerated as the divinity of ‘the Waters’ (Aban) and hence associated with fertility, healing and wisdom. In the Assembly Chamber of the State Capitol Building in Albany, New York, there are two murals that were completed in 1878 by the New England painter William Morris Hunt. These works are enormous -- each approaching 18 feet in length -- and are considered the culminating works of the artist’s career.

One of these murals, *The Flight of Night*, depicts the Zoroastrian Goddess of the Night, Anahita, driving her chariot westward, fleeing from the rising sun. However, if you travel to Albany today, you won’t see *The Flight of Night*. Two years after Hunt completed the giant murals (and only one year after his death), the ceiling in the Assembly Chamber began to leak. By 1882, *The Flight of Night* had already been damaged, and by 1888, the vaulted ceiling in the Assembly Chamber had to be condemned. A “false” ceiling was erected, completely obscuring Hunt’s murals, and today, most of *The Flight of Night* has been destroyed by the elements. Only the lowest inches of the original painting are still visible.

**Anahita** draws inspiration from photographs of Hunt’s masterpiece before its decay as well as from the Persian poem that inspired Hunt originally. The first movement, *The Flight of Night*, is characterized by dramatic, aggressive gestures that are meant to evoke the terrifying beauty of the goddess herself. Movement two, *Night Mares*, is a scherzo-like movement that refers to the three monstrous horses that pull the chariot across the sky. In the final movement, *Sleep and Repose/The Coming of Light*, we hear the gentler side of the night, with a tender lullaby that ends with trumpets heralding the dawn.

What follows is the translated Persian poem that Colonel Leavitt Hunt sent to his brother, William Morris Hunt.

### **Anahita**

*Enthroned upon her car of light, the moon  
Is circling down the lofty heights of Heaven;  
Her well-trained courses wedge the blindest depths  
With fearful plunge, yet heed the steady hand  
That guides their lonely way. So swift her course,  
So bright her smile, she seems on silver wings.  
O’er-reaching space, to glide the airy main;  
Behind, far-flowing, spreads her deep blue veil,  
Inwrought with stars that shimmer in its wave.  
Before the car, an owl, gloom sighted, flaps  
His weary way; with melancholy hoot  
Dispelling spectral shades that flee  
With bat-like rush, affrighted, back  
Within the blackest nooks of caverned Night.*

# PROGRAM NOTES

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*Still Hours of darkness wend around the car,  
By raven tresses half concealed; but one,  
With fairer locks, seems lingering back for Day.  
Yet all with even measured footsteps mark  
Her onward course. And floating in her train  
Repose lies nestled on the breast of Sleep,  
While soft Desires enclasp the waist of Dreams,  
And light-winged Fancies flit around in troops.*

*-Program Note by Roshanne Etezady*

## **Angel Fire - Steve Rouse**

**Angel Fire** was commissioned by the Bishop Ireton Symphonic Wind Ensemble, Garwood Whaley, Director. I composed the work in the fall of 2000 in Louisville, Kentucky. Dr. Whaley and the ensemble premiered the work on April 7, 2001, at Bishop Ireton High School in Alexandria, Virginia.

**Angel Fire** has two movements: Aurora and Blaze. The first movement, Aurora, is majestic and may suggest a bold, powerful, and spectacular display of light and color. Both movements use what I think of as an altered rondo-like structure. Some material returns repeatedly, typically with alterations and/or extensions. These repetitions serve as an anchor point for the listener. In Aurora, this material is heard in the opening two bars, a kind of swelling out of nothingness that's played by the woodwinds. Sometimes in the piece this material is followed by a few bars of "alternation" between woodwinds and brass and between pure triads and composite triad harmonies. In Blaze, the returning material is the opening fanfare moment.

**Angel Fire** makes extensive use of multi-triad harmonies and sometimes juxtaposes these with simpler, pure triads. I don't think of the multi-triad sonorities as polychords. Rather, I hear these sonorities as words of a language, connected in such a way as to diminish the emphasis on the individual sonorities. It's almost as if the sounds pass in a stream that creates a natural flow, usually passing too quickly for the listener to recognize the individual chords in the composite sounds. When the pure triads are deliberately juxtaposed with the multi-triads, the contrast is stark.

If Aurora is the question, Blaze is the answer. Muscular and driving, Blaze suggests a level of energy and intensity that might follow a sudden, powerful flash of inspiration. If I stop and notice during moments of peak inspiration, I feel an actual, physical electricity. My guess is that my nervous system is just firing on lots of cylinders, so to speak. But I can't shake the feeling that I'm being visited by the hand of God or the universe or whatever your version of this is.

*-Program Note by Steve Rouse*

# PROGRAM NOTES

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## **Velveteen - Rachael Smith**

This piece takes inspiration from the children's book *The Velveteen Rabbit* as a way to explore the topics of childhood, loss, and identity. The rabbit in the story has to come to terms with what it means to be real, or what it means to have identity, and is able to find that answer after overcoming difficult trials. Only after watching the boy who loves him come down with scarlet fever does the rabbit become real, echoing what another toy tells him, "Real isn't how you are made. It's a thing that happens to you."

- *Program note by Rachael Smith*

## **Sipsey Wilderness - Timothy Amalavage-Smith**

This piece was commissioned for the Huang Family Composition Commission which is available for recent UofL composition graduates. The natural beauty of Sipsey Wilderness, located in Bankhead National Forest in north Alabama, serves as the primary source of inspiration for the piece. In conception, techniques from the impressionist movement of visual art were used as guides and inspiration.

- *Program note by Timothy Amalavage-Smith*

## **Short Stories - Steve Rouse**

*Short Stories* was composed in the late spring of 1990 and premiered later that year by the Louisville Orchestra, conducted by David Harman.

The thirteen-minute work attempts to synthesize several diverse musical styles: the new romanticism, minimalism, various popular music idioms, and traditional contemporary concert music. The goal was not to juxtapose these styles but to blend them into a single musical language. The work is in five sections: three central movements framed by a one-minute overture-like movement that is repeated to conclude the piece.

The premiere of *Short Stories* was controversial. The audience was enthusiastic, but critics and modern music specialists (including many of my composer friends) were outraged by the simple and direct nature of the work, and they were not shy about saying so, even in public print when they had the means.

I believe my own impulse for composing the work arose from my desire to find a new direction for myself, one that was not simply following in the tracks of my teachers, mentors, and leaders in the field at that time. I knew the attempt would put me in direct opposition to the primary trends of the day, but I felt compelled to follow my instincts. In some sense, the work almost forced itself on me. Yes, I could have resisted, but I was curious enough to explore the different path. I have the ability to mimic musical styles (perhaps too easily), but I needed to find a separate path, even if that path wandered away from the expected.

- *Program note by Steve Rouse*

# ARTIST BIOGRAPHIES

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## **ROSHANNE ETEZADY**

Roshanne Etezady's music has been described in *Fanfare* magazine as "fresh, effusive, and immediately likable," and she has been hailed by the *Detroit Free Press* as "a promising and confident composer." Her music ranges from clever and colorful to sublimely subdued; it combines lyricism with rhythmic intensity and engages performers and audiences alike.

Her works have been commissioned by the United States Military Band at West Point, the Albany Symphony, Dartmouth Symphony, eighth blackbird, Music at the Anthology, and the PRISM Saxophone Quartet. She has been a fellow at the Aspen Music Festival, the Norfolk Chamber Music Festival, and the Atlantic Center for the Arts. Performers and ensembles including the American Composers' Orchestra, Rêlache, Amadinda Percussion Ensemble, Ensemble De Ereprijs, and the Dogs of Desire have performed Etezady's music throughout the United States and Europe. Etezady's music has earned recognition from the American Academy of Arts and Letters, the Korean Society of 21st Century Music, the Jacob K. Javits Foundation, Meet the Composer, and ASCAP.

A lecturer in composition at the University of Michigan, Etezady has taught at Northwestern University, Arizona State University, University of Arizona, Interlochen Arts Camp, Yale University, Saint Mary's College, and the Crane School of Music at SUNY Potsdam. She has given masterclasses at California State University-Long Beach, Holy Cross College, the Juilliard School, and the Norfolk Chamber Music Festival. She holds academic degrees from Northwestern University, Yale University, and the University of Michigan.

## **STEVE ROUSE**

Steve Rouse has been awarded the Rome Prize, a three-year Meet the Composer residency, a National Endowment for the Arts Composition Fellowship, both the Hinrichsen and Ives prizes from the American Academy and Institute of Arts and Letters, three Al Smith Fellowships from the Kentucky Arts Council, and four Composer of the Year awards from the Mississippi Institute of Arts and Letters. He is included in the millennium edition of Baker's *Biographical Dictionary of Twentieth-Century Classical Musicians*, Ninth Edition (2000). Rouse received his doctorate from the University of Michigan and joined the faculty of the University of Louisville in 1988, where he was Professor of Music Composition for thirty-three years, retiring in July 2021.

Rouse's compositions have been recorded for the Telarc, Delos, Ravello, Summit, Albany, and Centaur labels, among others. His music is published by C. F. Peters, Manhattan Beach Music, Lauren Keiser Music Publishing, and Primal Press. Rouse's works have been performed and heard in airplay around the world.

# ARTIST BIOGRAPHIES

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## **RACHAEL SMITH**

Rachael Smith (b. 1996) is an American composer from Brockport, NY. She has written a number of pieces ranging from works for solo instruments and chamber ensembles to musicals and operas. She has worked with groups such as the Baltimore Symphony Orchestra Lunch Bachs Project, A/tonal, SHUFFLE, the SUNY Fredonia Department of Theatre and Dance, and the Performing Arts Company at SUNY Fredonia. She has also been commissioned by the Metropolis Ensemble as a part of the Biophony Project at the Brooklyn Botanical Gardens, the Fredonia College Symphony as a part of their COVID Zoomworks project, and was the recipient of the 2020 Dr. T.Y. Huang and Mrs. Mary Huang Commission Competition. In addition to being a composer, Rachael is also a playwright and lyricist, having written the book and libretto for four musicals and two operas since 2013. Her libretti have been performed at SUNY Fredonia, Bowling Green State University, and the NOW Festival at the Conservatory of Music at Baldwin Wallace.

Rachael received her BM in Music Composition at the State University of New York at Fredonia where she studied with Andrew Martin Smith and Rob Deemer, and received her MM in Music Composition at the University of Louisville where she studied with Steve Rouse and Krzysztof Wolek. Currently Rachael is pursuing her DMA at the Peabody Conservatory of Johns Hopkins University with Du Yun.

## **TIMOTHY AMALAVAGE-SMITH**

Timothy Amalavage-Smith (b. 1997) received his BM in Music Composition from the University of Alabama (2019) and MM in Composition at the University of Louisville (2021). Currently, he is revisiting the University of Alabama in order to pursue a DMA in Composition. He was selected as a winner for the Tennessee Valley Music Festival Composer's Forum in 2014, had pieces premiered at the Dance Alabama Film Festival where he was awarded the Best Score in 2019, had music featured at the Alabama Screendance Festival in 2020, is the winner of the Huntsville Master Chorale's 2020 Composition Competition, and is the 2021 recipient of the Huang Family Composition Commission. Amalavage-Smith has also had several pieces performed by Twickenham Winds and the Brass Band of Huntsville. His biggest inspirations have always been nature and other art forms.

## **FREDERICK SPECK**

Frederick Speck, Director of Bands and Professor of Music at the University of Louisville, teaches conducting, directs the Wind Ensemble and New Music Ensemble, and serves as Chair for the Department of Performance Studies. In addition, he is the artistic director and conductor of Chamber Winds Louisville and the Louisville Concert Band. Under his leadership, ensembles have been invited to perform at KMEA Conferences, CBDNA Southern Division Conferences, the MENC National Conference, the CBDNA National Conference, the Midwest International Band and Orchestra Clinic, the Jungfrau Music Festival in Interlaken, Switzerland, the American Bandmasters Association Convention, and World Association for Symphonic Bands and Ensembles Conferences in Killarney,

# ARTIST BIOGRAPHIES

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Ireland, San Jose, California, and Prague, Czech Republic.

His compositions have been performed by such ensembles as the Louisville Orchestra, the Denver Symphony and Speculum Musicae, and recorded by such artists as Richard Stoltzman and the Washington Winds. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creative Activity, his work has also been recognized through fellowships and commissions from such organizations as the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts Commission, and the Pennsylvania Council for the Arts and the World Association for Symphonic Bands and Ensembles.

He is an elected member of the American Bandmasters Association and Past President of the College Band Directors National Association Southern Division. Speck earned the B.M. and M.M. from Bowling Green State University and the D.M.A. from the University of Maryland.

## **KIMCHERIE LLOYD**

Professor Kimcherie Lloyd is currently the Director of Orchestral Studies and Opera Theatre in the School of Music. She also serves as the Director of Undergraduate Studies. In addition to orchestra and opera theatre, Professor Lloyd teaches instrumental graduate conducting and advanced undergraduate conducting. Professor Lloyd holds a Bachelor and Master's degree in piano performance from Eastern Michigan University, a Master's degree in orchestral/opera conducting from Louisiana State University and was a member of the Apprentice Conducting Program in the School of Music at the University of Minnesota. As an apprentice conductor, professor Lloyd worked with the Minnesota Orchestra, St. Paul Chamber Orchestra, Minnesota Opera, Minnesota Composer's Forum, Minneapolis Symphony and the Plymouth Music Series. In addition to her studies in the U.S., Professor Lloyd studied conducting with Julius Kalmar at the Conservatorium in Vienna, Austria.

Professionally, Ms. Lloyd served as Director of Music with Kentucky Opera from 1999-2007, where she was the Music Director for the Rudd Young Artist Program and Assistant Conductor/Chorus master for the main stage productions. Other past affiliations include the Louisville Orchestra, the Louisville Youth Orchestra, Music Theater of Louisville, Voices of Kentuckiana, the Minnesota Orchestra, Minnesota Opera, St. Paul Chamber Orchestra, MacPhail Center for Arts, Baton Rouge Opera, Tecumseh Pops Orchestra and the Ann Arbor Chamber Orchestra.

The University of Louisville Symphony Orchestra, under Professor Lloyd, gave its Carnegie Hall debut in 2006, was a featured ensemble at the CODA National Conference in 2010 and a featured ensemble at the KMEA Conference in 2012. Professor Lloyd is a founding member of the College Orchestra Director's Association and a member of MENC/KMEA, ASTA, ASOL, Conductor's Guild and the College Music Society. As a clinician, Professor Lloyd is frequently engaged to give master classes in orchestral conducting, choral/orchestral conducting and opera. She is also frequently engaged to adjudicate string programs and orchestra programs at the secondary level. Active in promoting music of living composers, Professor Lloyd's most current recording, Karel Husa "Music of Life," on Ablaze Records, featuring the UofL Symphony Orchestra and cellist Paul York, is available on Amazon. Professor Lloyd's former conducting students hold major positions in Ecuador, Brazil, Korea, Germany and the US.

# PROGRAM

## WIND ENSEMBLE

Frederick Speck, Director

### Flutes and Piccolos

Cameron Bilek	Orland Park, IL
Hannah Iglehart	Versailles
Trent Ripberger*	Florence

### Oboes

Jackson Brummett*	Winchester, IN
Nadia Cho	Louisville
Stephanie Hile	Louisville

### Bassoons

Marissa Keith	Louisville
Zachary Lynn*	Jonesboro, AR
Nathan Shepherd*	Lanesville, IN

### Clarinets

Caroline Dyer	LaGrange
Austin Glover	Bellevue
Kelly Hayden	Owensboro
Ryan McKinney	Richmond
Patrick Nguyen	Vine Grove
Elise Piecuch*	Memphis, TN
Aaron Seay	Georgetown, IN
Luke Yunker	Union

### Bass Clarinet

Chandler Craine	Frankfort
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### Alto Saxophones

Brayden Colbert*	Louisville
Kaitlyn Purcell	Georgetown

### Tenor Saxophone

Chloe Frederick	Bagdad
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### Baritone Saxophone

Tanner Swift	Louisville
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### Horns

Michael Coleman	Mount Washington
Korey Garcia	Jeffersonville, IN
Bailey Hatzell	Louisville
Matt Howard	Johnson City, TN
Natalie Karrick*	Alexandria

### Trumpets

Gabe Edwards*	Jeffersonville, IN
Angel Gross	Louisville
Colt Howell	Louisville
Joshua James	Louisville
Anetta Kendall	Louisville

### Trombones

Nick Beeny	Paducah
Logan Myers*	Flaherty
Hunter Snow	Lawrenceburg

### Bass Trombone

Carter Cantrell	Lawrenceburg
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### Euphoniums

Alex Castillo	Louisville
Noah Centers*	Louisville
Elexia Murry	Louisville

### Tubas

Ben Bunting	LaGrange
Nathan Jackson*	Louisville

### Percussion

Elliott Campbell	Owensboro
Thaddeus Harris	Louisville
Stephanie Lawson	Cincinnati, OH
Paul Pfeifer*	Owensboro
Sam Riddick	Louisville

### Double Bass

Arlen Faulkner	Lexington
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Names are listed in alphabetical order.

\* denotes principals

# PROGRAM

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## UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, Director

Joshua Lowery and Misaki Hall, Assistant Conductors

### Violin I

Yuhao Li  
Angkun Uabamrungjit  
Jennifer Terrell  
Aimee Quinn  
Taylor Wallace  
Kerwin Gonzalez  
Samantha Lamkin

### Violin II

Varissara Tanakom  
Anna Laverty  
Bria Quinn  
Hannah Gibson  
Dayana Cedenoglesias  
Mia-Rose Lozado  
Reagan Ballard

### Viola

Elizabeth Knutowski  
Sarah Wilson  
Sheronda Shorter  
Nathaniel Jackson  
Eli Reed  
Pablo Reyes  
Asha Peoples  
Andrew Baldeon

### Cello

Roman Wood  
Timothy Sutton  
Brendan Stock  
Ainsley Moore  
Nathan Tantasook  
Daniel Risner  
Benjamin Meitzen  
Eleanore Ragan  
Owen Talley  
Logan Florence

### Bass

John Anderson  
Tina Slone  
Jonathan Kaiser  
Arlen Faulkner  
Taylor Hood  
Sophia Waldschmidt  
Andrew Van Meter  
Kenneth Thompson  
Michael Dennis  
Eric Eastman

### Flute

Cameron Bilek  
Nate Gonzalez  
Trent Ripberger

### Piccolo

Trent Ripberger

### Oboe

Jackson Brummett  
Stephanie Hile  
Nadia Cho

### English Horn

Jackson Brummett

### Clarinet

Elise Piecuch  
Austin Glover

### Bass Clarinet

Chandler Craine

### Bassoon

Zachary Lynn  
Marissa Keith

### French Horn

Natalie Karrick  
Michael Coleman  
Matthew Howard  
Korey Garcia  
Christopher Woosley  
Bailey Hatzell

### Trumpet

William Joiner  
Gabe Edwards  
Colt Howell  
Angel Gross

### Trombone

Logan Myers  
Sean Smalls

### Bass Trombone

Carter Cantrell

### Tuba

Nathan Jackson  
Ben Bunting

### Percussion

Paul Pfeifer  
Luke Anderson  
Garrett Bunn  
Elliott Campbell

### Harp

Roseanna Shafer Ritchie

### Piano

Nolan Ancil

### Orchestra Librarians

Joshua Lowery  
Misaki Hall



# PROGRAM

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# PROGRAM

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# University of Louisville Non-Degree Recital

William Joiner, *trumpet*



Jessica Dorman, *piano*



Sunday, November 14, 2021  
Bird Recital Hall  
7:00 p.m.

# PROGRAM

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Concerto for Trumpet

Henri Tomasi (1901-1971)

I. Allegro and Cadenza

II. Nocturne

III. Finale

William Joiner, *trumpet*  
Jessica Dorman, *piano*

Rondo for Lifey

Leonard Bernstein (1918-1990)

William Joiner, *trumpet*  
Jessica Dorman, *piano*

*Brief Pause*

Suite for Trumpet

William Presser (1916-2004)

I. Adagio

II. Adagio-Allegro

III. Allegro Vivo

Trumpet Call

Kenneth Downie (b. 1946)

William Joiner, *trumpet*  
Jessica Dorman, *piano*

William Joiner is a trumpet student of Dr. Reese Land.

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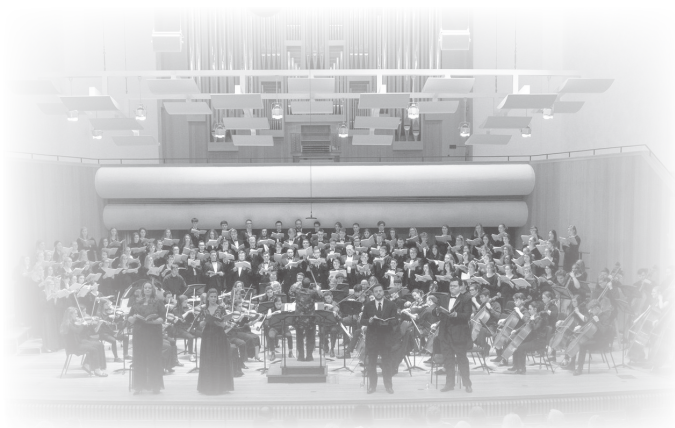
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# University of Louisville Woodwind & Flute Ensembles

Matthew Karr, Director  
Kathy Karr, Director

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Sunday, November 14, 2021  
Comstock Concert Hall  
7:30 p.m.

# PROGRAM

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## WOODWIND ENSEMBLES

Matthew Karr, Director

### Pastorale opus 147 (1935)

**Darius Milhaud**

(1892-1974)

Nadia Cho, *oboe*  
Gage Higdon, *clarinet*  
Matthew Karr, *bassoon*

### Variations on a Theme “La darem la mano” by Mozart (1795)Ludwig Van Beethoven

(1770-1827)

Sophia Hammerbeck, *oboe*  
Luke Yunker, *clarinet*  
Matthew Karr, *bassoon*

### French Suite for Clarinets(1939)

**Yvonne Desportes**

(1907-1993)

Prelude  
Sarabande  
Gavotte  
Menuet  
Bourree  
Gigue

Kelly Hayden, *clarinet*  
Chandler Craine, *clarinet*  
Addison Reid, *clarinet*  
Mindy Hatchell, *clarinet*

### Three Shanties for Wind Quintet (1943)

**Malcolm Arnold**

(1921-2006)

Allegro Con Brio  
Allegretto semplice  
Allegro Vivace

Nate Gonzalez, *flute*  
Cade O’Kelly Ruckman, *oboe*  
Ashtyn Jones, *clarinet*  
Caitlin Kemper, *horn*  
Ashton Woodard, *bassoon*



# PROGRAM

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## Wind Quintet opus 79 (1898)

August Klughardt  
(1847-1902)

### 1. Allegro non Troppo

Cameron Bilek, *flute*  
Jackson Brummet, *oboe*  
Austin Glover, *clarinet*  
Matthew Howard, *horn*  
Marissa Keith, *bassoon*

## Wind Quintet in E flat opus 88 - #2 (1818)

Anton Reicha  
(1770-1836)

Lento  
Allegro Moderato

Allison Addie, *flute*  
Stephanie Hile, *oboe*  
Elise Piecuch, *clarinet*  
Michael Coleman, *horn*  
Zachary Lynn, *bassoon*

She Flutes Performed a Full Hour-Long Program. November 10, 2017  
Shelby Gardner - Hannah Iglehart - Emily Laninga

# PROGRAM

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## FLUTE ENSEMBLES

Kathy Karr, Director

### Echo Sonata in D Major

Nikolaus Delius

#### 3. Minuet

Taylor Ellis, *flute*  
Emily Arbaugh, *flute*  
Trish Ruess, *flute*  
Martina McKeever, *flute*

### Jour D'Ete a La Montagne for flute quartet

Eugene Bozza

1. Pastorale
2. Au bord du torrent
3. Le Chant des forets
4. Ronde

Hannah Iglehart, *flute*  
Avery Klingaman, *flute*  
Morgan Marama-Stout, *flute*  
Savannah Norris, *flute*

### Meditation from Thais for Solo Flute

Jules Massenet

Hannah Dickerson, *flute*

### Sinfonico for flute quartet Op. 12

Anton Reicha

1. Allegro
2. Andante
3. Menuett
4. Finale

Cameron Bilek, *flute*  
Jaspar Kasey, *flute*  
Nate Gonzalez, *flute*  
Trent Ripberger, *flute*

# PROGRAM

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## GREETINGS FROM THE DEAN



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Dean, School of Music  
University of Louisville

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# PROGRAM

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## **How to make a difference in a student's life**

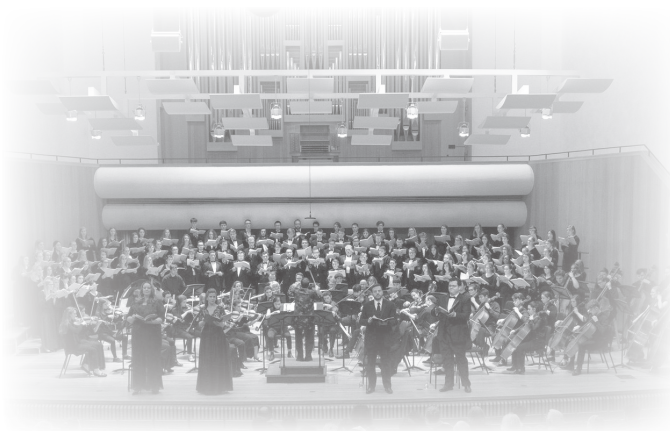
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# University of Louisville Brass Ensembles

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Monday, November 15, 2021  
Comstock Concert Hall  
8:00 p.m.

# PROGRAM

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**Duet from *Seven Duets***

**Air**

**Heinrich I.F. Biber (1644-1704)**

**George F. Handel (1685-1759)**

**Historic Brass Ensemble I**

Joshua James, Summer Sneed, and Dr. Reese Land, *Baroque trumpet*

**Ein Schöner Aufzug, und noch ganz ney**

**Bartholomäus Riedl (1600-1688)**

**Historic Brass Ensemble II**

Angel Gross, Evan Schneider, Gabriel Edwards, and Dr. Reese Land,  
*Baroque trumpet*

**Intrada**

**Vanitati Enim Creatura**

**Johann Hermann Schein (1586-1630)**

**Richard Burchard (b. 1960)**

**University of Louisville Trombone Octet**

Ian Dutkiewicz, Dane Howell, Logan Myers, Vincent Simon, Hunter Snow, and Sean  
Small, *tenor trombone*

Cody Coleman and Nicholas Izor, *bass trombone*

Dr. Brett Shuster, *Director*

**Abendlied, op. 69, no. 3**

**Josef Rheinberger (1839-1901)**

**arr. Stephen Rockey**

**The Ascension**

**Paul Basler (b. 1963)**

**Cardinal Horn Choir**

Jared Buckner, Michael Coleman, Korey Garcia, Bailey Hatzell, Caitlin Kemker, and  
Christopher Woosley, *horn*

Dr. Emily Britton, *Director*



# PROGRAM

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## **Intrada and Allegro**

**Arthur Frackenpohl (1924-2019)**

### **University of Louisville Trumpet Ensemble**

William Joiner, Colt Howell, Andrew Steinsultz, Annetta Kendall, Adam Wilson,  
Gabriel Edwards, Stephanie Diehl, Abby Ward, Evan Schneider, Ethan Scott, and  
Angel Gross, *trumpet*  
Dr. Reese Land, *Director*

## **Ignition (2019)**

**Kevin Day (b. 1996)**

### **University of Louisville Tuba-Euphonium Ensemble**

Alex Castillo, Noah Griffith, and Jon Woods, *euphonium*  
Ben Bunting, Kenneth Conrow, Matthew D'Andria, Nathan Jackson, Shawntrice  
Radford, and Wesley Vaughn, *tuba*

# PROGRAM

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# University of Louisville Jazz Combos



Monday, November 15, 2021  
Bird Recital Hall  
7:00 p.m.

# PROGRAM

---

**Jeff Tain Watts Combo**  
Chris Fitzgerald, Director

*Elektrik Monk*

*Tullio Mesquita (b. 1990)*

*Batida Diferente*

*Durval Ferriera (1935-2007)*  
*(arr. Diego Silva)*

*Please Allow Me To*  
*Introduce You To Yourself*

*Horace Silver (1928 - 2014)*

*Will Hoyt, trumpet*  
*Tullio Mesquita, guitar*  
*Ingrid Detken, piano*  
*Peter Meyer, bass*  
*Diego Silva, drums*

**Elvin Jones Combo**  
Mike Tracy, Director

*Recorda Me*  
*Passport*

*Joe Henderson (1937-2001)*  
*Charlie Parker (1920-55)*

*Kasyn Moldogaziev – guitar*  
*Tyler Papierniak – bass*  
*Darius Ca'mel – drums*

**Tony Williams Combo**  
Gabe Evens, Director

*Everybody's Song but my Own*  
*Of Turtles and Gods*

*Kenny Wheeler (1930 – 2014)*  
*Joel Murtaugh (b.1994)*

*Jeremy Lanas -- saxophone*  
*Mayur Gurukkal -- trumpet*  
*Ivo Ferigra – trombone*  
*Will Doty -- piano*  
*Joel Murtaugh -- bass*  
*Reeves Outen – drums*

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# University of Louisville Jazz Ensemble I

Anslyn Banks, Director



Tuesday Novmeber 16, 2021  
Comstock Concert Hall  
8:00 p.m.

# PROGRAM

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Yankee Doodle	Traditional (Arr. Drew Zaremba)
Rumpus in Richmond	Duke Ellington
A Laugh in the Fog	Gabe Evens
Black Cow	Walter Becker Donald Fagen (Arr. Mike Tomaro)
One Foot in the Gutter	Clark Terry (Arr. Dan Haerle)
The Hustle	Drew Zaremba
Quintessence	Quincy Jones
Seven Steps to Heaven	Victor Feldman (Arr. Mike Tomaro)



# PERSONNEL

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## Saxophones

Tanner Swift, *alto I*  
Johnson Machado, *alto II*  
Jeremy Lanas, *tenor I*  
Jason Knuckles, *tenor II*  
Peter Meyer, *bari*

## Trumpets

Nick Felty, *Lead trumpet*  
Will Hoyt, *trumpet II*  
Mayur Gurukkal, *trumpet III*  
Thomas Putterbaugh, *trumpet IV*  
William Joiner, *trumpet V*

## Trombones

Cameron Gooden, *trombone I*  
Ivo Ferigra, *trombone II*  
Logan Meyers, *trombone II*  
Carter Cantrell, *bass trombone*

## Rhythm Section

Colin Crothers, *piano*  
Joel Murtaugh, *bass*  
Tyler Papiernak, *bass*  
Kasym Moldogaziev, *guitar*  
Reeves Outen, *drums*  
Darius Ca'Mel, *drums*

# THANK YOU

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# University of Louisville Brass Honors Recital



Wednesday November 17, 2021  
Comstock Concert Hall  
8:00 p.m.

# PROGRAM

---

---

## Blue Lake Fantasies

David R. Gillingham  
(b.1947)

- I. Firefly
- II. Moonlight Across the Water

Noah Centers, *euphonium*

## Laudatio

Bernhard Krol  
(1920-2013)

Christopher Woosley, *horn*

## Front Lines

Laura Karpman  
(b.1959)

Nathan Jackson, *tuba*

## Sonata in D Major

Henry Purcell  
(1659-1695)

- I. Pomposo
- II. Adagio
- III. Presto

Evan Schneider, *trumpet*  
Jessica Dorman, *piano*

## Concerto in G major

Giuseppe Tartini  
(1692-1770)

- I. Allegro Moderato

Nick Felty, *trumpet*  
Jessica Dorman, *piano*

## New Kid

Anna Baadsvik  
(b.1966)

Shawntrice Radford, *tuba*  
Jessica Dorman, *piano*

## Concerto for Trumpet in E-flat

Johann Nepomuk Hummel  
(1778-1837)

- I. Allegro Con Spirito

Angel Gross, *trumpet*  
Jessica Dorman, *piano*

## Horn Concerto No. 2

Wolfgang Amadeus Mozart  
(1756 – 1791)

- I. Allegro

Bailey Hatzell, *horn*  
Jessica Dorman, *piano*

# PROGRAM

---

Three Pieces

Robert Nagel  
(1924-2016)

***Silver Nickel Brass***

Julia Clements, *trumpet*  
Joshua James, *trumpet*  
Michael Coleman, *horn*  
Sean Small, *trombone*  
Nathan Jackson, *tuba*

Quintet No. 3

Victor Ewald  
(1860-1935)

1. Allegro Moderato

Joshua Stump, *trumpet*  
Adam Wilson, *trumpet*  
Bailey Hatzell, *horn*  
Alex Castillo, *euphonium*  
Cody Coleman, *tuba*

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Johann Nepomuk Hummel  
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Angel Gross, *trumpet*  
Jessica Dorman, *piano*

## Mozart Horn Concerto No. 2

Wolfgang Amadeus Mozart  
(1756 – 1791)

- I. Allegro

Bailey Hatzell, *horn*  
Jessica Dorman, *piano*



# PROGRAM

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Robert Nagel  
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***Silver Nickel Brass***

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Michael Coleman, *horn*  
Sean Small, *trombone*  
Nathan Jackson, *tuba*

Ewald Quintet No. 3

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# University of Louisville Cello Studio Recital

Paul York, Director



Kara Huber, Piano



Thursday November 18, 2021  
Bird Hall  
7:00 p.m.

# PROGRAM

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Sonata in C Major, Op. 102, No. 1

Ludwig van Beethoven  
(1770-1827)

Andante teneramente-Allegro vivace

*Timothy Sutton, cello*

Suite for Cello, Op. 72

Benjamin Britten  
(1913-1976)

Canto Primo

Fuga

Lamento

Canto Secondo

*Ainsley Moore, cello*

Concerto in D Major, Op. 101

F. J. Haydn  
(1732-1809)

Allegro Moderato

*Brendan Stock, cello*

Sonata, Op. 6

Samuel Barber  
(1910-1981)

Allegro ma non troppo

*Daniel Risner, cello*

# PROGRAM

---

Concerto in C Major, H. VIIb:1

F.J. Haydn

Moderato

*Owen Talley, cello*

Adagio

*Eleanore Ragan, cello*

Allegro molto

*Nathan Tantasook, cello*

Concerto in D Minor, Op.

Edouard Lalo  
(1823-1892)

Prelude-Allegro maestoso

*Benjamin Meitzen, cello*

Variations on a Rococo Theme, Op. 33

Peter Ilyich Tchaikovsky  
(1840-1893)

Theme

Variations 1, 2, 6, and 7

*Roman Wood, cello*

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The University of Louisville Opera Theatre  
presents

# An Evening of Opera Scenes and Arias

Michael Ramach, Stage Director  
Kimcherie Lloyd, Music Director



Friday, November 19, 2021  
Comstock Concert Hall  
8:00 p.m.

# PROGRAM

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## ***Lakmé, Act I, scene ii, The Flower Duet***

*“Viens, Mallika”*

**Léo Delibes**

**(1836-1891)**

Yoo Jin Jung, *Lakmé*  
Louisa Wimmer, *Mallika*

*The Flower Duet* is probably one of the most loved duets in opera; it is also one of the most recognizable melodies in popular culture having been featured in many films and commercials. In the opera, the duet takes place shortly into the first act and is a conversation between Lakmé, the daughter of a Brahmin priest, and her servant, Mallika, as they go to gather flowers by a river.

## ***“My Darling Jim” from Glory Denied***

**Tom Cipullo**

**(b. 1956)**

Emma Pinkley

## ***“Ch’ella mi creda” from La fanciulla del West***

**Giacomo Puccini**

**(1858-1924)**

Noah Bruce

## ***“Caro nome che il mio cor” from Rigoletto***

**Giuseppe Verdi**

**(1813-1901)**

Yoo Jin Jung

## ***Così fan tutte, Act II, scene ii***

Recitative, *“Sorella, cosa dici?”*

Duet, *“Prenderò quell brunettino”*

**W. A. Mozart**

**(1756-1791)**

Sarah Givens, *Fiordiligi*  
Abby Mires, *Dorabella*

Just prior to this scene, Despina an older and more pragmatic young woman, convinces the sisters, Fiordiligi and Dorabella, that there can be no harm in amusing themselves with the handsome strangers while their fiancés (Guglielmo and Ferrando) are away. A bit giddy with the prospect, the two sisters decide which of the two young Albanian men they will chose. However, it turns out that these strangers are actually their fiancés in disguise.



# PROGRAM

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## ***Così fan tutte, Act II, scene xii***

**W. A. Mozart**

Duet, “*Fra gli amplessi in pochi istanti*”

Noah Bruce, *Ferrando*  
Yoo Jin Jung, *Fiordiligi*

Dorabella quite easily succumbs to the charms of her Albanian (Guglielmo in disguise), but Fiordiligi continues to stay strong; she has decided to travel to the front to find her fiancé. She is stopped by her Albanian (Ferrando in disguise). In this duet she eventually succumbs to his seductions.

## **“Steal Me, Sweet Thief” from *The Old Maid and the Thief***

**Gian Carlo Menotti**  
(1911-2007)

Abby Mires

## **“*Les fermant les yeux*” from *Manon***

**Jules Massenet**  
(1842-1912)

Tyler Carnes

## **“*Sul fil d’un soffio etesio*” from *Falstaff***

**Giuseppe Verdi**

Sophia Crowder

## ***Le nozze di Figaro, Act II, scene iii***

**W. A. Mozart**

Recitative, “*Che novità!*”

Trio, “*Susanna or via sortite*”

Anna Dye, *Countess*  
Sarah Moser, *Susanna*  
Troy Sleeman, *Count*

Just prior to this scene, the Countess, Susanna, and Cherubino have been having a bit of fun dressing up Cherubino as a young girl. Suddenly, the Count knocks at her door which the Countess had luckily locked. Cherubino runs and hides in the closet. The Countess opens the door for the Count, who is not accustomed to her door being locked to him, and immediately suspects the Countess is covering for someone. As he is questioning the Countess, Susanna comes back from an adjoining room and seeing the Count, quickly hides. The Count becomes more and more furious after hearing something fall in the closet and demands that the Countess open the closet door. The Countess refuses and continues to deny everything. Susanna, seen hiding behind the furniture, wonders what could possibly happen next!

# PROGRAM

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## INTERMISSION

### ***Le nozze di Figaro, Act III, scene x***

**W. A. Mozart**

Recitative, “*Cosa mi narri*”

Duet, “*Che soave zeffiretto*”

Recitative, “*Piegato è il foglio*”

Louisa Wimmer, *Countess*

Sophia Crowder, *Susanna*

The Countess is at her wit's end with the Count's philandering. Susanna and Figaro convince her to join them in a scheme to catch him in the act. She and Susanna compose a letter to him confirming a secret meeting with Susanna (the Countess in disguise) that evening in the garden. At the end of the duet they cleverly decide to attach a pin to the note and instruct the Count to “return the pin, please!”.

### ***“Si les doux accords” from Orfeo ed Euridice***

**C. W. Gluck**  
**(1714-1787)**

Sarah Moser

### ***“What Good Would the Moon Be “ from Street Scene***

**Kurt Weill**  
**(1900-1950)**

Anna Dye

### ***“Ach, ich fühl's,” from Die Zauberflöte***

**W. A. Mozart**

Molly Melahn

### ***L'elisir de'amore, Act I, scene iii***

**Gaetano Donizetti**  
**(1797-1848)**

Recitative, “*Una parola, Adina*”

Duet, “*Chiedi all'aura lusinghiera*”

Noah Bruce, *Nemorino*

Sophia Crowder, *Adina*

Nemorino has declared his love for Adina but she rebuffs him. She tells him that his time would be better spent in town looking after his sick uncle, rather than hoping to win her love. She tells him that he should do as she does and change affections every day. Nemorino is undeterred and declares his undying love for Adina.

# PROGRAM

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**"Laurie's Song" from *The Tender Land***

**Aaron Copland**  
**(1900-1990)**

Sarah Givens

**"O, du mein holder Abendstern" from *Tannhäuser***

**Richard Wagner**  
**(1813-1883)**

Troy Sleeman

**"Quel guardo il cavaliere" from *Don Pasquale***

**Gaetano Donizetti**

Louisa Wimmer

***La Cenerentola, Act I Finale***

**Gioachino Rossini**  
**(1792-1868)**

**"Zitto, zitto"**

Tyler Carnes, *Ramiro*  
Troy Sleeman, *Dandini*  
Emma Pinkley, *Clorinda*  
Molly Melahn, *Tisbe*

In the first act finale of *La Cenerentola* (Cinderella), Dandini, the prince's valet and Prince Ramiro have disguised themselves as the other while they search for the beautiful Cinderella. Instead of finding Cinderella, they find her two stepsisters, Clorinda and Tisbe, who have been following Dandini (Prince Ramiro in disguise) in hopes of winning the prince's favor. Confronted by the two sisters, Dandini (still Prince Ramiro in disguise) offers his valet (the Prince in disguise) as husband to the sister not chosen by the prince. The two sisters are enraged at the idea of marrying a servant and the act ends in disarray.

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Michael Ramach, *Stage Director*  
Kimcherie Lloyd, *Music Director*  
Kara Huber, *Coach/Pianist*

Joshua Lowery & Misaki Hall,  
*Graduate Teaching Assistants*  
Brett Landow, *Lighting*  
Jan Abbott Landow, *Photographer*

*Special thanks to the voice faculty for their support and assistance with repertoire.*

# TRANSLATIONS

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*“Ch’ella mi creda” from La fanciulla del West*

**Giacomo Puccini**  
(1858-1924)

I want her to believe that I am free and far away on a new path of redemption!  
She’ll wait for me to return. The days will pass away and I will not return.  
Minnie, the only flower of my life.  
Minnie, you have loved me so much!  
Ah! You, the only flower of my life.

*“Caro nome che il mio cor” from Rigoletto*

**Giuseppe Verdi**  
(1813-1901)

Gualtier Maldè... name of him so loved,  
Name that is engraved on this enamored heart!  
Dear name that first caused my heart to stir,  
You will always remind me of delights of love.  
In my thoughts, my desire will always fly to you,  
And even my last breath will be your dear name.  
My desire will always fly to you.  
Even my last breath will be yours.

*“Les fermant les yeux” from Manon*

**Jules Massenet**  
(1842-1912)

It’s true... My head is reeling!  
But happiness is fleeting, and heaven has made it delicate that one fear it flies away!  
To the table!  
The moment when fear is dispelled, when we are alone!  
Listen, Manon: while I was walking, I had a dream  
When I close my eyes I see far away a modest retreat,  
a little cottage lost in the middle of the woods!  
Under the quiet shade,  
the clear and joyous streams,  
in which the leaves are reflected,  
sing with the birds!  
It’s Paradise!  
Oh no, everything there is sad and melancholy,  
because one thing is missing:  
Manon ought to be present!  
No, our life will be there,  
if you want it, oh Manon!

# TRANSLATIONS

---

*“Sul fil d’un soffio etesio” from Falstaff*

**Giuseppe Verdi**

On the breath of an etesian breeze  
scurry, agile shadows  
among the branches a bluish-grey glow  
of the rising moon has appeared.  
Dance! And may the gentle steps  
measure a gentle sound,  
combining the magical dances  
with the song.  
Let us wander beneath the moon,  
choosing flower by flower;  
each crown of petals, in its heart,  
brings its good fortune.  
With the lilies and the violets,  
let us write secret names;  
from our enchanted hands  
may words blossom...  
words illuminated by pure silver  
and gold...  
Magic incantations and charms.  
The Faeries have, for alphabet letters,  
flowers.

*“Si les doux accords” from Orphée ed Euridice*

**C. W. Gluck  
(1714-1787)**

If the sweet chords of your lire,  
If your melodious cadences,  
Appease the fury of the tyrants of this place,  
You will bring her back from the shadowy empire.

# TRANSLATIONS

---

*“Quel guardo il cavaliere” from Don Pasquale*

Gaetano Donizetti  
(1797–1848)

That glance  
it pierced the knight's heart,  
he bent on his knees and said:  
I am your knight  
And in that glance there was  
such taste of heaven  
that knight Riccardo,  
being conquered by love,  
swore he would not think  
of any other woman”.  
Ah, Ah!

I also know the magic virtue  
of a glance at the right time in the right place,  
I also know how hearts burn  
on the slow fire  
of a short smile.  
I also know the effect  
of a deceitful tear,  
of an instant languor  
I know the thousand means  
love-frauds use,  
the charms and the easy arts  
used to seduce a heart.

I have an odd mind,  
I have a ready wit,  
I like being witty, joking :  
If I get angry  
I rarely can remain calm  
But I can soon change indignation in laugh,  
I have an odd mind,  
but an excellent heart, ah!

# TRANSLATIONS

---

*“Ach, ich fühl’s,” from Die Zauberflöte*

**W. A. Mozart**  
(1756-1791)

Ah, I can feel it, love's happiness  
Is fled forever!  
Nevermore, O hours of bliss,  
Will you return to my heart!  
See, Tamino, these tears  
Flow for you alone, beloved.  
If you do not feel love's yearning,  
I shall find peace in death

*“O, du mein holder Abendstern” from Tannhäuser*

**Richard Wagner**  
(1813-1883)

Dusk covers the land like a premonition of death,  
Wraps the valley in her dark mantle;  
The soul that longs for those heights  
Dreads to take its dark and awful flight.  
Then you appear, O loveliest of stars,  
And shed your gentle light from afar;  
Your sweet glow cleaves the twilight gloom,  
And as a friend you show the way out of the valley.  
O you, my fair evening star, Gladly have I always greeted you:  
Greet her, from the depths of this heart,  
Which has never betrayed her, Greet her, when she passes,  
When she soars above this mortal vale  
To become a holy angel there.

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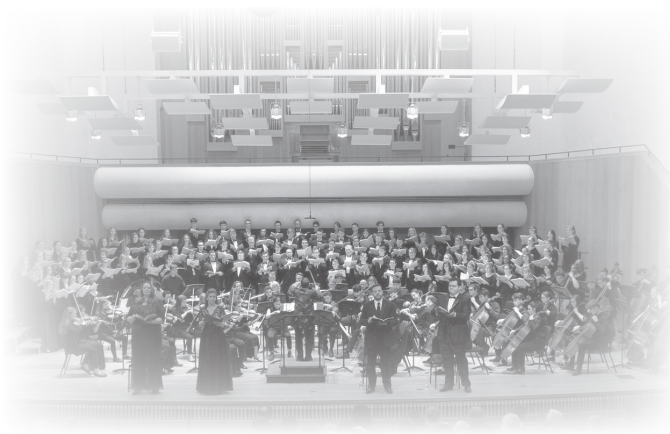
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# **University of Louisville Community Band**

Jason Cumberledge, Director

# **University of Louisville Symphonic Band**

Amy I. Acklin, Director



Sunday, November 21, 2021  
Comstock Concert Hall  
3:00 p.m.

# PROGRAM

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## University of Louisville Community Band

Jason Cumberledge, *Director*

Joyful Variants (2020)

Ludwig van Beethoven (1770-1827)

arr. Naoya Wada

From Every Mountainside: A Salute to America (2014)

Michael Oare (b. 1960)

Music of the Heart (1822/2018)

Shaker Tune

arr. Ed Kiefer

Summer Sneed, *graduate conductor*

*In partial fulfillment of the requirements of the Master of Music degree*

The Dream Catcher (1996)

W. Francis McBeth (1933-2012)

## University of Louisville Symphonic Band

Amy I. Acklin, *Director*

Rise Up: Fanfare for Concert Band (2018/2019)

Brooke Pierson (b. 1987)

J.S. Jig (2008)

Brant Karrick (b. 1960)

Summer Sneed, *graduate conductor*

*In partial fulfillment of the requirements of the Master of Music degree*

Short Suite for Concert Band (1957)

Ulysses S. Kay (1917-1995)

Scherzo for a Bitter Moon (1982)

Gregory Youtz (b. 1956)

“Gallop” from First Suite for Band (1976)

Alfred Reed (1921-2005)

# PROGRAM NOTES

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## Selected Notes on the Program

### **Joyful Variants - Ludwig van Beethoven (1770-1827)**

Originally titled “Enigma to Joy,” this piece was written by Japanese composer Naoya Wada to celebrate the 250th anniversary of the birth of Ludwig van Beethoven. This piece is based on the theme of “Ode to Joy” from Beethoven’s 9th Symphony, with musical quotations from several other works of this master composer. Included, in order, are the “Third Symphony (Eroica,)” “Piano Sonata No. 8 (Pathetique,)” “Piano Concerto No. 5. (Emperor,)” “Fifth Symphony,” “Für Elise,” “Sixth Symphony (Pastoral,)” and the Piano Sonata No. 21 (Waldstein.)”

### **The Dream Catcher - W. Francis McBeth (1933-2012)**

A “dream catcher” is a Native American hoop with feathers that is suspended over the body of someone sleeping. The “dream catcher” will then catch the bad dreams and let the good ones through. In 1996, W. Francis McBeth composed “The Dream Catcher,” commissioned by the Renbrook School Concert Band in West Hartford, Connecticut. The auxiliary percussion used in this piece were selected for use by McBeth to create a sonic soundscape creating the feeling of being surrounded by energy. This piece is not meant as an authentic presentation of Native American music. For more resources on Indigenous music as presented by the musicians themselves, please visit: <https://libguides.brandonu.ca/indigenousmusic/books>

# PROGRAM

## UNIVERSITY COMMUNITY BAND

Jason Cumberledge, *Director*

### Piccolo

Kalen Carty-Kemker

Physician

### Flute

Emily Arbaugh

Music Performance Student

Kalen Carty-Kemker

Physician

Jeri Cundiff

Retired

Hannah Dickerson

Music Performance Student

Shelby Gardner

Music & WGST Student

Gabrielle Hak

Chemistry Student

Taylor Hamm

Music Therapy Student

Morgan Marama-Stout

Music Education Student

Maryann Miller

Music New Media Student

Daniel Parker

A & S Student

Loren Pascua

Norton Healthcare

Destini Potter

Biology Student

### Oboe

Hunter Basham

Bullit Central Student

Brianna Whittle

Music Education Student

### Bassoon

Naya Woosypiti

Music BA Student

### Clarinet

Brenda Chaplin

Retired

Ashley Donaldson

Radiation Therapist

Raina Isaacs

UofL Doctoral Student

Zach Macaluso

USPS Employee

Clara Sickmeier

UofL Student

Madison Sherouse

Astrophysics Student

### Alto Saxophone

Mike Dicker

Business Consultant

Ni'Kerrion McDonald

Music New Media Student

Tabitha Mead

Graphic Designer

Gracie Proctor

Music BA w/Psych Minor

Melanie Ryan

Social Worker

Madison Wallace

Music BA/Communication

### Tenor Saxophone

Kevin Hill

UPS Mechanic

### Baritone Saxophone

Andrew Harris

Music Education Student

### Trumpet

Tony Arrache

Musician

Lindsay Baker

Community Member

Skip Banister

Mortgage Broker

Haley Chappell

Certified Nursing Asst.

Julia Clements

Music BA/Bus. Admin

Cordell Fulkerson

Music Student

Dave Kashdan

Retired

Don Kolb

Ford Electrician

Angel Mason

Music Education Student

Carson Randolph

Music Student

Erin Smith

Former Band Director

Andrew Steinsultz

Music Education/Performance

Abby Ward

Music Student

### Horn

Bill Fox

Retired

Pierce Horlander

Music Student

Reeve Mulhollen

Boyce College Student

Stephanie Smith

Music Therapy Student

### Trombone

Zach Armstrong

Music Student

Conrad Cash

A & S Student

Caleb Duff

Music Therapy Student

Alex Head

Musician

Terry Turner

UPS

Dave Willis

Retired Dental Professor

### Euphonium

Thomas Farless

Music Education Student

Megan Nicolaysen

UofL Law Student

Denver Pascua

Music Teacher

Don Taylor

Musician

John Wilhoit

Retirement Planner

Jon Woods

Music Education Student

### Tuba

Kenny Conrow

Graduate Music Student

Matthew D'Andria

Music Student

Ralph Taylor

Musician

### Percussion

Laura Barnhorst

Music Therapy Student

Emmilyn Cline

Music Therapy Student

Tony Johnson

Teacher

Zoey Mullins

Music Therapy Student

Maddy Oser

Music Therapy Student

Gabriel Schetter

Musician

Carson Smith

Music New Media Student

Shannon Walker

Grad. Biology Student

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# PROGRAM

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## UNIVERSITY SYMPHONIC BAND

Amy I. Acklin, *Director*

### **Piccolo**

Claire Ervin

### **Flute**

Nate Gonzalez\*  
Jasper Kasey  
Emily Laninga  
Kirsten Lohden  
Savannah Norris

### **Clarinet**

Rachel Wilson\*  
Ashtyn Jones  
Carly VanMeter  
Addison Reid  
Mackenzie Aldridge  
Gage Higdon  
Caroline Rushing

### **Oboe**

Nathan McAdam\*  
Sofia Hammerbeck  
Cade O'Kelly Ruckman

### **Bassoon**

Amanda Cox\*  
Tyler Self  
Ashton Woodard

### **Alto Saxophone**

Desmond Anderson\*+  
Nick Martin

### **Tenor Saxophone**

Maddie McGinnis

### **Baritone Saxophone**

Tarrylton Dunn

### **Trumpet**

Evan Schneider\*  
Alex Hatton  
Ethan Scott  
Joshua Stump+  
Joe Leites+  
Adam Wilson  
Stephanie Diehl  
Summer Sneed+

### **Horn**

Christopher Woosley\*  
Caitlin Kemker  
Jake O'Neill  
Jared Buckner  
Nia Watson-Jones

### **Trombone**

Sean Small\*  
Vincent Simon+  
Dane Howell

### **Bass Trombone**

Nick Izor

### **Euphonium**

Darrenger Huff\*  
Noah Griffith

### **Tuba**

Wesley Vaughan\*  
Shawntrice Radford+

### **Percussion**

Alex Pritchett\*  
Garrett Bunn  
Matt Hargitt  
Brett Zabawa  
Ashley Hokenson+

\* *Denotes Principal*

+ *Denotes Graduate Student*

# PROGRAM

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- Pull-overs
- Hats
- Scarfs
- Fanny packs
- Lunch bags
- Tote bags





# PROGRAM

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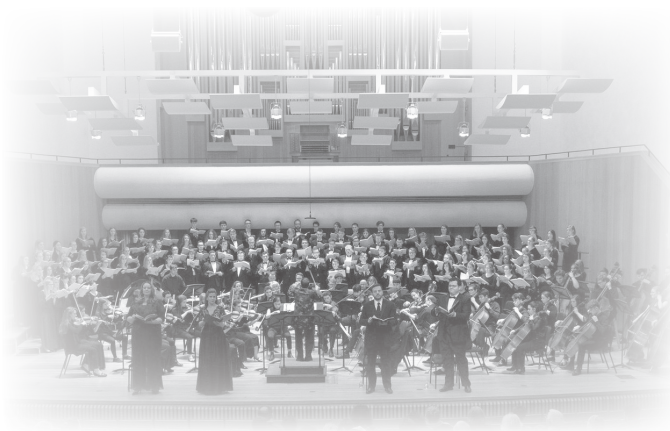
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# PROGRAM

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# University of Louisville

*presents*

## Dr. Johnson Machado

*student of Professor Mike Tracy*

This recital is presented in partial fulfillment of the Master of Music degree



Sunday, November 21, 2021  
Bird Recital Hall  
4:00 p.m.

# PROGRAM

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There Will Never Be Another You	Harry Warren (1893 - 1981)
Cry Me A River	Arthur Hamilton (b.1926)
Back At The Chicken Shack	Jimmy Smith (1928 - 2005)
All of You	Cole Porter (1892 - 1964)
Love Supreme / Acknowledgement	John Coltrane (1926 - 1967)
E.S.P	Wayne Shorter (b.1933)
Ao Mestre	Alessandro Penezzi (b.1974)

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## PROGRAM NOTES

***‘There Will Never Be Another You’*** is a well known standard and has been performed by numerous jazz musicians, with countless recorded examples. This famous melody will be performed in a traditional quartet setting whose interpretation favors its elements and rhythmic motives.

Jimmy Smith’s ***‘Back At The Chicken Shack’*** is a ‘down-home’ blues with a shuffle feel. The melody and phasing are simple, making them infectious and accessible for the performer and listener alike. The original recording featured saxophone great Stanley Turrentine, who played a masterful solo. We will perform as they did with organ.

A memorable work, ***‘Cry Me A River’*** has an AABA form and, while in Eb Major, the melody stresses the relative minor mode (Cm). The melodic line is unforgettable one and remarkable to perform. The lyrics invoke sadness and a feeling of loss, which is reflected by the minor tonality: *“And now you say you love me, Well, just to prove that you do, Why don’t you cry me a river? Cry me a river ‘cause I cried a river over you over you”*

# PROGRAM NOTES

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One of the greatest saxophonists ever, John Coltrane expressed his devotion to his spiritual quest, later in his life, more specific to Eastern beliefs. Many of his compositions were in reference to his spiritual concerns such as '*Compassion*' from his album '*Meditations*'. '*A Love Supreme - Acknowledgement*' announces a new perspective in jazz from which the music begins in a lush, open line based in just one chord (E6/9) while the soloist enhances his playing with glamorous improvisations. Following, the bass takes place settling the form so that its melody is played by the tenor saxophone. Its melody is short, but emphatic, nonetheless. It is a through-composed work and widely recognized as a masterpiece.

'*All of You*' is one of those captivating tunes which remains in your ears after hearing. Composed by Cole Porter, it was part of a Broadway musical *Silk Stockings* [1955]. One great interpreter, Miles Davis, presents it in his album '*Round about Midnight*' in 1957 with one of his classic bands: Miles Davis – trumpet John Coltrane - Saxophone; Red Garland - Piano; Paul Chambers - Double Bass and Philly Joe Jones on drums. It is a superb performance of Miles Davis and his musicians.

With a fast tempo, oddly moving harmonic progression and syncopated melody, '*E.S.P.*' is exciting and challenging for the musicians to perform. Wayne Shorter, one of the living legends in jazz, created compositions that helped to transform the direction of the jazz idiom. Using a traditional 32 measure ABAC form, Shorter's *E.S.P.* is far from traditional. Our version starts with the drums, preparing the band's entrance. Saxophone and Trumpet announces the theme and their solos as well.

'*Ao Mestre*' is a Brazilian piece written by the talented and young musician, Alessandro Penezzi from Piracicaba, a city not far from Sao Paulo. This masterpiece is based on a Choro - Instrumental Brazilian popular music and its form is AABBCA, typically of that genre. The Choro compels to embellish its versatile melody, sometimes with a very hard technical lines, exposing the soloist in his or her performance considerably. Improvisation is a must in part of the sections, demonstrating the music's elegance and exuberance.

## Personnel

Dr. Johnson Machado, Saxophones  
Mr. Mayur Gurukkal, Trumpet  
Mr. Diego Lyra, Piano & Keyboard  
Mr. Joe Gomez, Guitar  
Mr. Tulio Mesquita, Guitar  
Mr. Cameron Gooden, Bass  
Mr. Diego Silva, Drums

# THANK YOU

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# University of Louisville Jazz Lab *and* Contemporary Ensembles



Monday November 22, 2021  
Bird Recital Hall  
7:00 p.m.

# PROGRAM

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## Contemporary Ensemble

Major	Jonathan Barber (b. 1990)
It Runs Through Me	Tom Misch (b. 1995)
Sleeper	Michael Maher (b. 1982)
The Message Continues	Nubya Garcia (b. 1991)
Jungle Boogie	Ronald Bell (b. 1951)

Genesis Smith, *tenor*  
Tullio Mesquita, *guitar*  
Ingrid Detken, *piano/keyboard*  
Rachel Hrdina, *piano/keyboard*  
Christian Mullins, *bass*  
Samuel Kernohan, *bass*  
Jeremy Rochman, *drums*  
Christian Olds, *drums*



# PROGRAM

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## Jazz Lab

It's You or Someone Gabe Evens  
(b. 1972)

Saga of Harrison Crabfeathers Steve Kuhn  
(b.1938)  
arranged by Joel Murtaugh

Green Dolphin St. Bronislaw Kaper  
(1902 - 1983)

Broken Samba Diego Da Silva  
(b.1987)

Merry Christmas Mr. Lawrence Ryuichi Sakamoto  
(b. 1952)  
arranged by Luke Pinkowski

Thomas Putterbaugh, *trumpet*  
Ethan Scott, *trumpet*  
Phenex Scharwz-Ward, *sax*  
Desmond Anderson, *sax*  
Will Doty, *piano*  
Luke Pinkowski, *guitar*  
Jayden Palenski, *bass*  
Diego Da Silva, *drums and percussion*  
Evan Price, *drums and percussion*  
Kenny Tayce, *drums and percussion*

# PROGRAM

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# University of Louisville Clarinet Recital Dr. Johnson Machado



Dr. Krista Wallace-Boaz, Piano  
Mr. David George, Piano



Tuesday November 23, 2021  
Comstock Concert Hall  
8:00 p.m.

# PROGRAM

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Introduction et Rondo, Op. 72  
*Clarinet and Piano*

CHARLES-MARIE WIDOR  
(1844-1937)

Sonatina *for Clarinet and Piano*

JOSE SIQUEIRA  
(1907-1985)

Fantasia Sul America *for Solo Clarinet*

CLAUDIO SANTORO  
(1919-1989)

Sonatina *for Clarinet and Piano*

JOSEPH HOROVITZ  
(b. 1926)

Six German Songs, Op. 103  
*for Voice, Clarinet and Piano*

LOUIS SPOHR  
(1784-1859)

## WITH GUEST MUSICIANS

MRS. MARGARETH MIGUEL, VOICE

DR. JOHNSON MACHADO, CLARINET

DR. KRISTA BROOKE WALLACE-BOAZ, PIANO

MR. DAVID GEORGE, PIANO

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# University of Louisville Jazz Combos

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Monday, November 29, 2021  
Bird Recital Hall  
7:00 p.m.

# PROGRAM

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## **Art Blakey Combo** Chris Fitzgerald, director

There Is No Greater Love  
The Shadow of Your Smile  
Got A Match

Christian Mullins, *bass*  
Kenny Tayce, *drums*  
Chris Fitzgerald, *piano*

Isham Jones (1894-1956)  
Johnny Mandel (1925-2020)  
Chick Corea (1941-2021)

## **Jeff Hamilton Combo** Gabe Evens, director

Little Waltz  
Blues for no Reason

Ron Carter (b. 1937)  
Aaron Hedenstrom (b. 1988)

Phenex Schwarz-Ward, *tenor saxophone*  
Will Spade, *guitar*  
Sam Kernohan, *bass*  
Evan Price, *drums*

## **Paul Motian Combo** Ansyn Banks, director

1. Diane's Alice in Wonderland  
2. Armando's Rhumba

Charles Mingus (1922-1979)  
Chick Corea

Genesis Smith, *sax*  
Johnson Machado, *sax*  
Luke Pinkowski, *guitar*  
Jaden Palensky, *bass*  
Christian Olds, *drums*

## **Roy Haynes Combo** Ansyn Banks, director

1. Dance Cadaverous  
2. Baptist Beat

Wayne Shorter (b. 1933)  
Hank Mobley (1930-1986)

Thomas Putterbaugh, *trumpet*  
Jason Knuckles, *sax*  
Colin Crothers, *piano*  
Camron Gooden, *bass*  
Jeremy Rochman, *drums*



# PROGRAM

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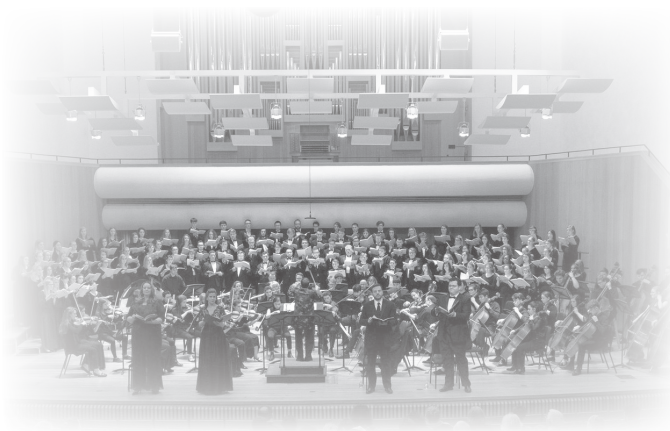
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# University of Louisville Electronic Music Concert

Student Composers and Tech Ensemble



Monday, November 29, 2021  
Comstock Concert Hall  
8:00 p.m.

# PROGRAM

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Mire	Riley Ferretti
UofL Technology Ensemble, <i>mobile devices and electronics</i>	
untitled	Roger Knight, Isaac Smith
Roger Knight, <i>electronics</i> Isaac Smith, <i>piano</i>	
Who Has Seen the Wind?	Benjamin Carter, Noah Vanrude
Benjamin Carter, <i>voice and keyboard</i> Noah Vanrude, <i>voice and keyboard</i>	
Piece for Guitar and Analog Synthesizer, No 1.	Will Richards
Will Richards, <i>electric guitar and synthesizer</i>	
Improvisation	UofL Technology Ensemble
Benjamin Carter Riley Feretti Roger Knight Isaac Smith Shaun Sanders Emery Tackett Noah Vanrude	
Blue Magic	Rron Karahoda
Rron Karahoda, <i>game controller</i> Tanner Jones, <i>game controller</i>	
Waves of Silver Waves	Emery Tackett
<i>Fixed Media Audio</i>	
Obfuscate	Benjamin Carter
<i>Fixed Media Audio</i>	
Improvisation	Roger Knight
Roger Knight, <i>synthesizer</i>	
Electro Botany	Schachaf Polakow
Shachaf Polakow, <i>electronics</i>	

# PROGRAM NOTES

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## Riley Ferretti – Mire (2021)

Mire for six performers and electronics is a work about the slow growth of sounds and life.

## Ben Carter and Noah Vanrude – Who Has Seen the Wind? (2021)

*“Who Has Seen the Wind?”*, based on a Christina Rossetti poem of the same name, is an electronic art song of sorts, with each performer engaging in vocals aided by vocoders. It is our hope that by engaging in electronic compositional techniques, we will shine a light on Rossetti’s poem in a way previously unseen in any acoustic settings of the poem.

Who has seen the wind?  
Neither I nor you.  
But when the leaves hang trembling,  
The wind is passing through.  
Who has seen the wind?  
Neither you nor I.  
But when the trees bow down their heads,  
The wind is passing by.  
Christina Rossetti

## Will Richards – Piece for Guitar and Analog Synthesizer, No. 1 (2021)

This piece originally started with experimentation in the realm of combining acoustic instruments with analog synthesizers. One of the main components of the piece is a granular synthesizer, which, coupled with guitar, leads to some interesting and unique musical ideas. Loosely structured, the piece leaves the performer some room for improvisation, allowing their personal interpretation to come through. Starting slow, this piece builds to a dramatic climax, and then withers away back into the quiet moods it began with.

# PROGRAM NOTES

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## **Rron Karahoda – Blue Magic (2021)**

In *Blue Magic*, two performers identified as Player Red and Player Blue use video game controllers to take on the roles of nature and humanity, respectively, as they reflect and act upon the dangers created by our species' extractive relationship to our environment. Structured in part as a video game to highlight the ways in which consumption and competition have abstracted the very real challenges our species faces with climate change, *Blue Magic* takes its title from a concept invented for the Japanese video game series "Final Fantasy," wherein "Blue Magic" is drawn directly from the flora and fauna of the series' universe. The concept is implemented here in the way Player Blue's sounds are generated by manipulating and processing three field recordings representing water, air, and earth, which are controlled primarily by Player Red. Player Blue actions, in keeping with the effects of our own impacts on the environment, will also cause the degradation of those sounds until nothing remains except silence unless both players agree to conclude the piece before time runs out.

## **Emery Tackett – Waves of Silver Waves (2021)**

My second fixed media electroacoustic work, *Waves of Silver Waves*, is a piece constructed entirely using samples that I recorded of some of the silverware in my house. The forks in particular have a really nice resonance, similar to that of a tuning fork, and taking notice of this is how I first became interested in sampling silverware. Through various processing methods including granular synthesis and ring modulation, I have transformed these samples to create a textural work that attempts to recontextualize the mundane, everyday nature of silverware into something more imaginative and exciting. When processed in such a way the sounds that result vary from a low bell-like ringing to a shimmery mechanical scraping, with some sounds even taking on an unexpected quasi-vocal quality. The resulting work is an exploration of multiple different landscapes of sound, all generated from the same core set of samples.

## **Benjamin Carter – Obfuscate (2021)**

*Obfuscate* takes a grand piano as source audio and obfuscates it to the point of being unrecognizable, hence the title. The piece serves as an exploration of how wide the range of sounds from an acoustic instrument can be when manipulated electronically, as well as a compositional study into the possibilities of 5.1 audio.

## **Shachaf Polakow – Electro Botany (2021)**

This piece is a collaboration between the performer and the plant. Using the currency that runs in plants, Polakow is measuring it and connecting it via a midi device to the computer. Using different virtual Euroracks, Polakow will improvise and play, responding to the signals that are coming from the plant.

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## GREETINGS FROM THE DEAN



It's an exciting time to be a part of the School of Music at the University of Louisville! Situated in the heart of a culturally vibrant community, our School of Music has both a rich history and a bright future, and its impact extends around the world. Established in 1932 and accredited by the National Association of Schools of Music since 1936, we pride ourselves on our student-centered tradition of musical excellence. As dean, I am thrilled to join with world-class faculty and dedicated staff to ensure that our students receive an educational experience of the highest quality.

Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

Parents can rest assured that the UofL School of Music is a place where students are both challenged and supported. Music majors typically spend many hours practicing, performing, and studying, as they develop the disciplined work ethic necessary for success in the professional world. Our peer mentors, tutors, and the Student Care Team are just a few of the resources in place to ensure that students retain a healthy balance as they navigate the many choices that campus life affords.

Our School of Music is a great place to learn, a great place to teach, and also a great place to invest. Throughout our building, you'll find the names of alumni, friends, and well-wishers whose many forms of generosity have supported scholarships for our students, the maintenance and beautification of our facilities, and our many programs. Those investments continue to yield wonderful returns that bode well for our community and beyond.

Thanks for your interest in the School of Music at the University of Louisville. I hope you'll plan to visit our lovely campus and experience some of our performances. We'd love to welcome you to our community.

**Teresa Reed**  
Dean, School of Music  
University of Louisville

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## **How to make a difference in a student's life**

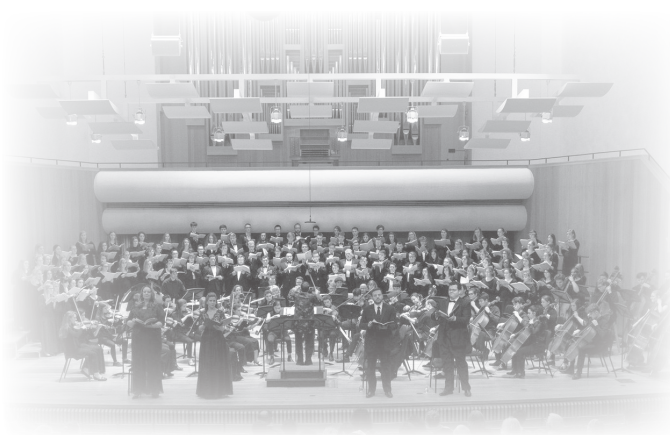
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# University of Louisville Guitar Ensemble

Stephen Mattingly, Director



Tuesday, November 30, 2021  
Comstock Concert Hall  
8:00 p.m.

# PROGRAM

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## UNIVERSITY OF LOUISVILLE

### GUITAR ENSEMBLE

Stephen Mattingly, *Director*

Guillermo Alfaro  
Henry Davidson  
Logan Florence  
Zach Fogarty  
Jake Giles  
Max Greenwald

Michael Hall  
Liam Hedrick  
Joey Piellucci  
Ascher Taylor-Schroeder  
Lan Tran  
Landon Vandergriff

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### Suite for Violin and Guitar (2016/2020)

**Javier Contreras**  
(b. 1983)

I. Tonada  
IV. Bambuco

Taylor Wallace, *violin*  
Ascher Taylor-Schroeder, *guitar*

### Duex Petit Duos Op. 34, nos. 4 and 5 (c. 1811)

**Ferdinando Carulli**  
(1770-1841)

Michael Hall and Lan Tran

### Bad Boy (1961)

**Tōru Takemitsu**  
(1930-1996)

Henry Davidson, Logan Florence, and Zach Fogarty

# PROGRAM

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## Cambridge Suite (1901)

**Nikita Koshkin**  
(b. 1956)

I. Lullaby  
IV. Ballad

Guillermo Alfaro and Landon Vandergriff

## The Greenland Shark (2021) – *World Premiere*

**Jake Giles**  
(b. 1999)

Jake Giles and Liam Hedrick

## Tres danzas del ballet *Estancia* (1941)

**Alberto Ginastera**  
(1916-1983)  
arr. **J. M. Zarate**

I. Danza del Trigo  
II. Idilio crepuscular  
III. Pequeña danza

Max Greenwald and Joey Piellucci

## Three South American Pieces

La Cumparsita, Tango (1916)

**G. H. Matos Rodriguez**  
(1897-1948)

Vals Pica Pica, Vals Venezolano  
Historia de Un Amor (1955)

**Anonymous**  
**Carlos Eleta Almarán**  
(1918-2013)  
arr. **N. Hirakura**

Full Company

# PROGRAM

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# Tullio Mesquita

## *Jazz Guitar*

*student of Craig Wagner*



*This recital is presented in partial fulfillment  
of the Master of Music degree.*



GRADUATE RECITAL  
Tuesday, November 30, 2021  
Bird Recital Hall  
7:00 p.m.

# PROGRAM

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Gloria's Step	Scott LaFaro (1936-1961)
Fried Pies	Wes Montgomey (1923-1968)
Autumn in New York	Vernon Duke (1903-1969)
Fall	Wayne Shorter (b. 1933)
West Coast Blues	Wes Montgomery
Inner Urge	Joe Henderson (1937-2001)
Take Five	Paul Desmond (1924-1977)
Anthropology	Charlie Parker (1920-1955)



# PERSONNEL

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Tullio Mesquita, *electric guitar*

Joel Murtaugh, *bass*

Diego Silva, *drums*

Will Doty, *piano*

Mayur Gurukkal, *trumpet*

## PROGRAM NOTES

Gloria's Step

Scott LaFaro

The tune "Gloria's Step" is featured on the LP *Sunday at the Village Vanguard*, released by the Bill Evans Trio in 1961. The album is considered one of the best jazz albums ever recorded. The composition is in AAB form with 20 total bars, which makes the tune a challenge task since it doesn't follow the standard format of 8 bar phrases. The polished sound of this trio and especially the way that Bill Evans creates the arrangements for the trio format, always had a deep influence on me since they achieved the highest level of synergy and musicianship.

Fried Pies

Wes Montgomery

First released on the LP *Boss Guitar* in 1963, this tune is a 12 bar blues with an interesting arrangement for the head and an interlude that gives a modern hard bop feel to the traditional blues. Montgomery was known for an unusual technique of plucking the strings with the side of his thumb and his extensive use of octaves, which gave him a distinctive sound. He is my favourite jazz guitar player from the 60s and he had a strong influence on me regarding the approach to the blues and hard bop.

# PROGRAM NOTES

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## Autumn in New York

Vernon Duke

“Autumn in New York” is a ballad composed by Vernon Duke in Westport, Connecticut in the summer of 1934. Since the tune was written without a commission, it was offered by Duke to producer Murray Anderson for his Broadway musical *Thumbs Up!*, which opened on December 27, 1934. The tune has been recorded by countless jazz musicians and singers since its first release, but my favourite version is from the LP *The Touch of Your Lips*, released by Chet Baker in 1979. This tune has a long ABCD form and it is especially challenging to play it in a trio format.

## Fall

Wayne Shorter

“Fall” was first recorded by the Miles Davis Quintet, with Miles on trumpet, Wayne Shorter on sax, Herbie Hancock on piano, Ron Carter on bass, and Tony Williams on drums. “Fall” is one of three Wayne Shorter compositions on the Miles’ 1968 album *Nefertiti*. A modal tune from the 60s era, this composition has an interesting unusual chord sequence that is one of the main characteristics of Wayne Shorter. Further, in 2009 the guitar player Kurt Rosenwinkel recorded this tune with his trio playing it with a more funk/back beat feel. Wayne Shorter is one of my favourite jazz composers.

## West Coast Blues

Wes Montgomery

“West Coast Blues” is a hard bop waltz heavily influenced by the blues. Moreover, the term is also used to classify a kind of blues influenced by jazz and jump blues, with piano-dominated sounds and jazzy guitar solos. It was created by Texas blues players that moved to California during the 40s. As mentioned previously, Wes Montgomery had a distinctive sound and approach to music that always had my admiration.

# PROGRAM NOTES

## Inner Urge

Joe Henderson

“Inner Urge” is a modal tune that is featured on the LP *Inner Urge*, released by Joe Henderson in 1966. According to Henderson, this tune was a reflection of a time in his life when he was “coping with the anger and frustration that can come of trying to find your way in the maze of New York, and of trying to adjust the pace you have to set in hacking your way in that city in order to just exist.” That impression is noticeable in the tune, which I interpret as a maze of unresolved Lydian sounds.

## Take Five

Paul Desmond

“Take Five” is a jazz standard composed by saxophonist Paul Desmond and originally recorded by the Dave Brubeck Quartet for their album *Time Out* on Columbia Records on July 1st, 1959. Two years later it became a surprise hit and the biggest-selling jazz single ever. It has since been revisited in numerous movies and television soundtracks and the piece still receives significant radio attention. The single was inducted into the Grammy Hall of Fame in 1996. The form of this tune is ABA. Although the solo section is based on one chord, this composition is difficult due to its time signature of 5/4.

## Anthropology

Charlie Parker

This tune is a rhythm changes contra-fact written by the amazing Charlie Parker. Rhythm changes are a common 32-bar chord progression in jazz, originated as the chord progression for George Gershwin’s “I Got Rhythm.” The progression is in AABA form and it is really challenging if played up-tempo.

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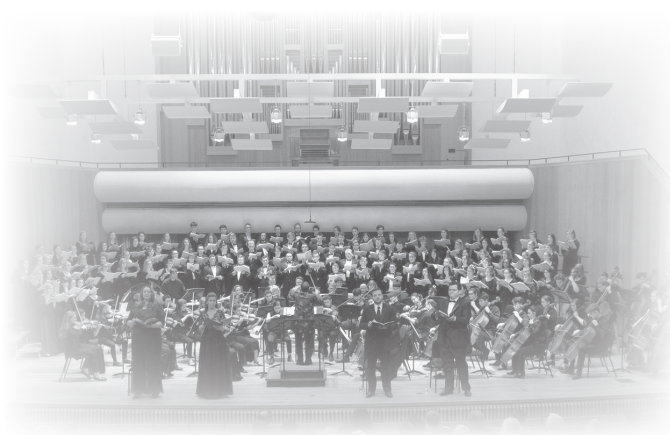
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# PERSONNEL

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Diego Silva, *drums*

Will Doty, *piano*

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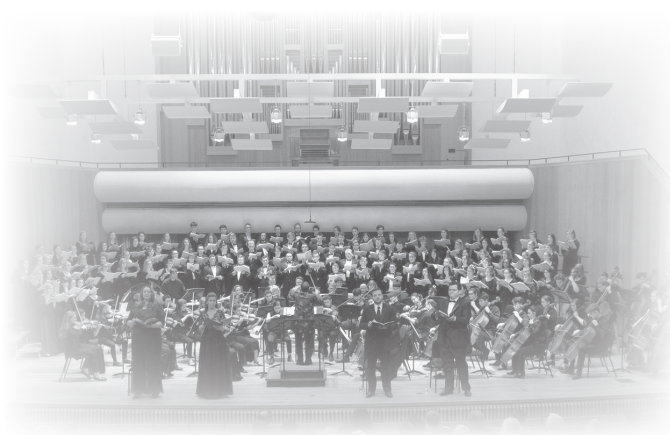
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University of Louisville School of Music

presents

## **African American Music Heritage Institute**

Jerry Tolson, *Professor & Institute Director*

Teresa Reed, *Dean of the School of Music*

### **MISSION STATEMENT**

The mission is to provide an educational and enrichment experience in music from the heritage of African Americans and the diaspora. The Institute will foster a better understanding among a culturally diverse community and student population.

## **26th Annual African American Music Heritage Institute**

Monday, November 1, 2021

Margaret Comstock Concert Hall

Presents A Special Event

## **THE SPIRITUAL SIDE OF JAZZ**

featuring

Kirk Whalum, *Saxophone*

# THE SPIRITUAL SIDE OF JAZZ

featuring

**Kirk Whalum, *Saxophone***

Soulful, passionate, stirring...these are the words most often used to describe Kirk Whalum's music. Forged from his Memphis, (TN) gospel roots and his 1980's initiation into the thriving Houston, TX nightclub scene, Kirk's big, rich tenor sound is unmistakably his. In addition to his own band, Whalum has worked as a sideman with some of the greats in the industry including Barbara Streisand, Al Jarreau, Luther Vandross, Larry Carlton, Quincy Jones and most notably, Whitney Houston, among many others. It's his sax heard on Houston's mega-hit, "I Will Always Love You." He has over 25 solo recordings to date including the much lauded, Gospel According to Jazz series, (Chapters 1, 2, 3 and 4), and his most recent project Humanité.

## SCHEDULE OF EVENTS:

**Monday, November 1, 2021**

1:00 PM      Jazz Clinic/Masterclass      Comstock Hall  
(Free – Open to the Public)

8:00 PM      Concert Presentation      Comstock Hall  
Featuring guest artist: ***Kirk Whalum***

Comstock Concert Hall at U of L School of Music (\$20 adults/\$10.00 students) (General Admission)

U of L students (with Student ID) and children 10 and under admitted free.

The School of Music requires all attendees to show proof of vaccination.



## Tuesday, November 2, 2021

1:00 PM      Lecture Presentation      Comstock Hall  
(Free – Open to the Public)

All AAMHI events will take place in the Comstock Concert Hall, U ofL School of Music unless otherwise noted.

This event is a part of U of L's celebration of diversity and recognizes the contributions of African-Americans to American culture and history. The African American Music Heritage Institute is being made possible through the generous support of numerous community and University organizations and individuals including the U of L School of Music, Owen and Eleanor Hardy, James and Teresa Reed, Audwin and Rae Helton, and an anonymous benefactor.

Program Selections will be announced from the stage.

### Personnel

Kirk Whalum, *saxophone*  
Andréa Lisa Groenewald, *guitar/vocals*  
John Stoddart, *piano/vocals*  
Nate Kearney, *bass*  
Marcus Finnie, *drums*

## About the Artist

Soulful, passionate, stirring...these are the words most often used to describe Kirk Whalum's music. Forged from his Memphis, (TN) gospel roots and his 1980's initiation into the thriving Houston, TX nightclub scene, Kirk's big, rich tenor sound is unmistakably his. The 80's were highlighted by Kirk's stepping out of his blossoming sideman role and forming his own band. It was there that Kirk ultimately developed both his "voice" and songwriting in the crucible of the local club scene--especially at a rooftop club called Cody's. It was also in Houston where jazz pianist Bob James "discovered" him and brought him on tour, which led to five successful albums with Columbia Records, including Cache, Kirk's first #1 album. As well, Kirk and Bob received a Grammy nomination for their collaboration album, Joined at the Hip. After moving to Los Angeles, Kirk became an in demand session player for top artists like Barbara Streisand, Al Jarreau, Luther Vandross, Larry Carlton, Quincy Jones and most notably, Whitney Houston, amongst many others. It's his sax heard on the mega-hit, "I Will Always Love You." Kirk soon followed that career high point with his phenomenal hit album released on Warner Bros. Records, For You, perhaps the most successful of over 25 solo recordings to date; others include his eclectic, and much lauded, Gospel According to Jazz series, (Chapters 1, 2, 3 and 4). In addition to his many solo projects, Kirk was also a member of the popular soul/jazz group, BWB, which features Kirk as the "W" of the group with Rick Braun (trumpet) and Norman Brown (guitar).

An ordained minister, Kirk has earned a Masters of Art in Religion. It's in this spirit that he serves his community in various ways when his touring schedule allows. There is also his daily fifteen-minute podcast, "Bible In Your Ear" (BIYE), in which he invites you to listen along as he reads through the Bible in a year. In addition to music and ministry, Kirk has a passion to educate young, aspiring musicians and is currently engaged as a music professor at Visible Music College in his hometown of Memphis.

Kirk is the recipient of numerous awards and acknowledgments for his musical excellence including three Dove Award nominations, an NAACP Image Award nomination and has won two Stellar Awards-Gospel music's highest honor. A twelve time Grammy® Award nominee, Kirk won his first Grammy® Award (2011) for Best Gospel Song ("It's What I Do"--featuring Lalah Hathaway) alongside life-long friend and gifted songwriter, Jerry Peters. Kirk has also been honored with a Brass Note on the Memphis Walk of Fame and a Star on the Nashville Walk of Fame.

In a career that spans decades, Kirk has a sound that is uniquely his; it is a sound that leaves an indelible imprint on the listener.

**UL** SCHOOL OF  
OF MUSIC

# University of Louisville

presents

## The World Premier of *The Golden Key*



*A collaboration between the College of Arts & Sciences and  
the School of Music*

Thursday October 28, 2021  
Comstock Concert Hall  
8:00 p.m.

# PROGRAM

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## *The Golden Key*

Two orphans, Mossy and Tangle, journey together to find what their only possession--The Golden Key--will open. Everyone knows it's the key to something more valuable than gold, though no one seems to know what, exactly. Along the way the two pilgrims meet an Airfish, a thousand year old Grandmother, a very forgetful Old Man of the Sea, a parade of shadows, a clock that marks time in two directions, and other strange beings and events that shape their journey.

Adapted from a fairytale by Scottish writer George MacDonald, *The Golden Key* is a musical fairytale, very much for adults as well as children--it is about what every one of us, in our heart of hearts, most desires.

*The Golden Key* has book and lyrics by Jeffrey Skinner, a poet from the Creative Writing Program in the University of Louisville English Department, and music by Gabe Evens, a pianist and composer in U of L's School of Music. The entire cast is also from the School of Music, and includes voice teachers Emily Albrink and Chad Sloan, and voice majors Olivia Copeland, Cameron Carnes, and Emma Pinkley. The image on the program for the event is by Mitch Eckert, a professor and artist in the U of L Art Department, making this a truly interdisciplinary, all University of Louisville production.

Tonights performance will be a staged reading, not a full performance.

# THE CHARACTERS

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NARRATOR / THE OLD MAN OF THE SEA/ FATHER	Chad Sloan
MOSSY, A BOY / THE OLD MAN OF THE EARTH	Cameron Carnes
MOSSY'S GREAT AUNT / GRANDMOTHER	Emily Albrink
TANGLE, A GIRL	Olivia Copeland
AIRFISH / THE OLD MAN OF THE FIRE	Aya Timmerman
SOPHIA, MAID 1	Emily Albrink
IMELDA, MAID 2 / NARRATOR 2	Emma Pinkley
PIANO	Gabe Evens

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# Music eX Series

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## 2021-2022 Season

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**Friday Night**

Sept 24, 2021

8:00 p.m.

**Sunday Afternoon**

December 12, 2021

3:00 p.m.

**Sunday Afternoon**

October 10, 2021

3:00 p.m.

**Friday Night**

March 4, 2022

8:00 p.m.

**Sunday Afternoon**

November 14, 2021

3:00 p.m.

**Friday Night**

March 25, 2022

8:00 p.m.

**Sunday Afternoon**

May 1, 2022

3:00 p.m.

Sunday, November 14, 2021

Comstock Concert Hall

3:00 p.m.



# PROGRAM

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**Sonata No. 10 in G Major, Op. 96**

**Ludwig Van Beethoven**  
**(1770-1827)**

*I. Allegro moderato*

*II. Adagio espressivo*

*III. Scherzo-Allegro*

*IV. Poco Allegretto*

**Fantasie No. 1 in G Minor**

**Florence Price**  
**(1887-1953)**

**Tzigane**

**Maurice Ravel**  
**(1875-1937)**

*--- Intermission---*

**Sonata No. 3 in D Minor, Op. 108**

**Johannes Brahms**  
**(1833-1897)**

*I. Allegro*

*II. Adagio*

*III. Un poco presto e con sentimento*

*IV. Presto agitato*

# ARTIST BIOGRAPHIES

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## PAUL YORK

Recently hailed by The New York Times for his “warm-toned” performance of Lutosławski’s *Grave (Metamorphoses)*, cellist Paul York is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Beethoven’s *Triple Concerto* in Nanjing, China and Ulaanbaatar, Mongolia, and Karel Husa’s *Concerto for Violoncello and Orchestra* at New York’s Carnegie Hall. He has performed Aaron Jay Kernis’ *Colored Field for Cello and Orchestra* with the Louisville Orchestra, and Vivaldi’s *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, New York Concert Review said, “The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing.”

An avid chamber musician, Mr. York is a member of the York-Biran Duo and is a former member of the Louisville String Quartet. He was also a founding member of The Logsdon Chamber Ensemble, a Texas Commission of the Arts Touring ensemble as well as ensemble-in-residence at Hardin-Simmons University. He has performed recitals throughout Japan and has recently performed at the National Concert Hall in Taipei, Taiwan.

As a champion of contemporary music, Mr. York has commissioned works for the cello by such composers as Stefan Freund, David Maslanka, Douglas Knehan, Jeremy Beck, Marc Satterwhite, Steve Rouse, Paul Brink, Rene Orth, and Frederick Speck. He also premiered the work *Ballad –for Solo Cello and Seven Cellos* by Grawemeyer and Pulitzer Prize-winning composer, Aaron Jay Kernis as well as Alfred Bartles’ new orchestration of Bartok’s *First Rhapsody* for cello with the Sewanee Festival Orchestra.

Mr. York has participated in numerous summer festivals. He is currently a member of the cello faculty at the Aria Summer International Academy and has been a member of the artist faculty at the Beyond the Music Festival in Benasque, Spain, the Sewanee Summer Music Festival, Strings in the Mountains, and Accent 09 and 11 at the Cincinnati Conservatory of Music. He has served as principal cello with the Des Moines Metro Opera Orchestra and has held principal cello positions with numerous regional orchestras and has performed with the cello section of the Saint Louis Symphony.

Mr. York received his bachelor’s degree from the University of Southern California and his Master of Music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky Seminar at the University of Southern California and has received Distinguished Faculty Awards in Teaching and Creative and Research work from the University of Louisville. Mr. York can be heard on the Ablaze, Arizona University Press, Centaur, innova, and CRS labels. His premiere recording of the Husa concerto and can be found on the Ablaze label, and his CD of solo works entitled *Paul York: Soliloquy* and his recording of the Lutoslawski Cello Concerto have recently been released to critical acclaim.

# ARTISTS BIOGRAPHIES

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## ANNA PETROVA

Bulgarian pianist, Anna Petrova, praised for her “artistic, clear and enlightened” performances [BBC Magazine], performs extensively as a soloist and chamber musician. She has won top prizes and recognitions at numerous international competitions, including the Jose Roca International Competition, Spain and the Queen Elizabeth Piano Competition. Recent highlights include her New York City debut with conductor Philippe Entremont, a recording of Stravinsky’s *Les Noces* with the Virginia Symphony Orchestra and conductor JoAnn Falletta (Naxos), and solo and chamber music residencies in festivals across North America, Europe and Asia. Additionally, Petrova is a recording artist of Coviello Classics and Solo Musica labels, a member of the Carr-Petrova viola and piano duo and the clarinet-violita-piano Iris Trio. In 2018 Petrova was honored at the United Nations for her work with refugees around the globe through the Novel Voices Refugee Aid Project. Currently, she is working on a two-CD set of the complete piano sonatas of Russian composer, pianist and pedagogue, Samuil Feinberg for Naxos. Petrova holds a Doctor of Musical Arts degree from Manhattan School of Music and is Assistant Professor of Piano at University of Louisville, KY, and visiting faculty at Musical Arts Madrid, Spain. [www.anna-petrova.com](http://www.anna-petrova.com)

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## GEOFFREY HERD

Violinist Geoffrey Herd leads a varied and impactful career as a soloist and chamber musician, artistic director, and pedagogue. He has performed throughout the United States, Latin America, and Asia at venues including the Isabel Stewart Gardner Museum of Art in Boston and Carnegie Hall’s Weill Recital Hall, as well as at universities and conservatories globally. An avid chamber musician, Dr. Herd has collaborated with prominent musicians including Ettore Causa, Jinjoo Cho, James Dunham, Clive Greensmith, Ani Kavafian, and Laurie Smukler. Dr. Herd has performed concertos with numerous orchestras including the Rochester Philharmonic, the Thailand Philharmonic, the Cayuga Chamber Orchestra, the Ithaca College Symphony, the Amherst Symphony, the Finger Lakes Symphony, the University of Tennessee Symphony Orchestra, and the Longmont Symphony.

Dr. Herd is the founder and director of the Geneva Music Festival, currently celebrating its 12th annual season. Each summer, the festival gathers many of the nation’s finest performers within the realms of classical music and jazz for a month-long series of concerts. The festival is recognized as a leader in innovative programming and promotion of diversity and inclusivity in the arts. By celebrating and highlighting the contributions of African-American, Women, and Latinx artists to the field of music, the festival has given recognition to composers and musicians who have often been neglected on the concert stage.

As a pedagogue, Mr. Herd is on faculty at the University of Louisville School of Music where he has built a thriving studio, attracting students from around the globe. His students frequently participate in prestigious festivals including the Aspen, Brevard, Killington, Sarasota, and Wintergreen festivals, have gone on to graduate school at the Yale School of Music and the Cincinnati Conservatory and are frequent competition winners throughout the country. Mr. Herd has also been on faculty at the Killington and Sewanee Music Festivals, and a guest artist at Encore Chamber Music and Kneisel Hall Chamber Music Festival. He is co-director of the Knoxville Suzuki Academy and President of the Tennessee Chapter of the American String Teacher Association. Mr. Herd studied at the Shepherd School of Music at Rice University, the Yale School of Music and the Cleveland Institute of Music with Ani Kavafian, Paul Kantor, William Preucil and David Updegraff. He plays on the “Berkic-Pennington” Carlo Bergonzi made in Cremona in 1737.

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## GREETINGS FROM THE DEAN



It's an exciting time to be a part of the School of Music at the University of Louisville! Situated in the heart of a culturally vibrant community, our School of Music has both a rich history and a bright future, and its impact extends around the world. Established in 1932 and accredited by the National Association of Schools of Music since 1936, we pride ourselves on our student-centered tradition of musical excellence. As dean, I am thrilled to join with world-class faculty and dedicated staff to ensure that our students receive an educational experience of the highest quality.

Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

Parents can rest assured that the UofL School of Music is a place where students are both challenged and supported. Music majors typically spend many hours practicing, performing, and studying, as they develop the disciplined work ethic necessary for success in the professional world. Our peer mentors, tutors, and the Student Care Team are just a few of the resources in place to ensure that students retain a healthy balance as they navigate the many choices that campus life affords.

Our School of Music is a great place to learn, a great place to teach, and also a great place to invest. Throughout our building, you'll find the names of alumni, friends, and well-wishers whose many forms of generosity have supported scholarships for our students, the maintenance and beautification of our facilities, and our many programs. Those investments continue to yield wonderful returns that bode well for our community and beyond.

Thanks for your interest in the School of Music at the University of Louisville. I hope you'll plan to visit our lovely campus and experience some of our performances. We'd love to welcome you to our community.

**Teresa Reed**  
Dean, School of Music  
University of Louisville

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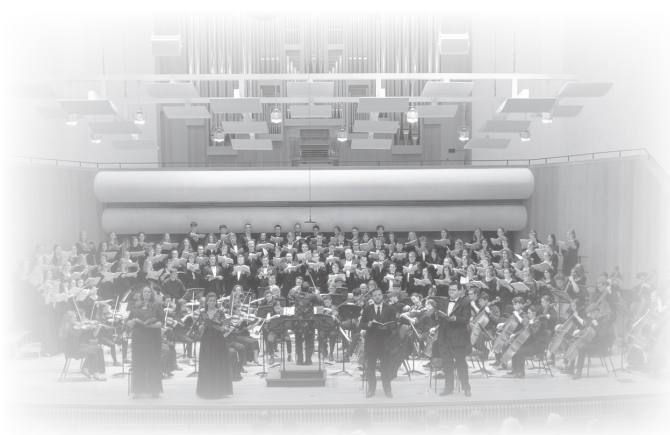
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# University of Louisville Student Composers

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Thursday, November 4, 2021  
Comstock Concert Hall  
8:00 p.m.



# PROGRAM

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## **Turn Back Time**

K. Alex Hatton  
(b. 1999)

with Ben Carter, *piano*

**Turn Back Time** (K. Alex Hatton) is a short piece for solo piano in which all of the musical material is based on the motive found in the first measure. The piece explores the different rhythms, moods, harmony that can be generated from a very short musical fragment.

## **Who Made Thee?**

K. Alex Hatton

A Visit From the Sea  
The Fly  
The Lamb  
The Tyger

with Reagan Shourds, *soprano*  
Ben Carter, *piano*

**Who Made Thee?** (K. Alex Hatton) is a song cycle based on poems by Robert Louis Stevenson and William Blake. The four poems that this song cycle explores are all based on animals in nature, and they often pose philosophical questions. Each song uses a unique sound world to represent the animal and the narrative of the poem while also including motives from the other songs.

### **A VISIT FROM THE SEA**

Far from the loud sea beaches  
Where he goes fishing and crying  
Here in the inland garden  
Why is the sea-gull flying?  
Here are no fish to dive for;  
Here is the corn and lea;  
Here are the green trees rustling.  
Hie away home to sea!  
Fresh is the river water  
And quiet among the rushes;  
This is no home for the sea-gull,  
But for the rooks and thrushes.  
Pity the bird that has wandered!  
Pity the sailor ashore!  
Hurry him home to the ocean,  
Let him come here no more!  
High on the sea-cliff ledges  
The white gulls are trooping and crying,  
Here among the rooks and roses,  
Why is the sea-gull flying?

### **The Fly**

Little fly,  
Thy summer's play  
My thoughtless hand  
Has brushed away.  
Am not I  
A fly like thee?  
Or art not thou  
A man like me?  
For I dance  
And drink and sing,  
Till some blind hand  
Shall brush my wing.  
If thought is life  
And strength and breath,  
And the want  
Of thought is death,  
Then am I  
A happy fly,  
If I live,  
Or if I die.

# PROGRAM

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## *The Lamb*

Little lamb, who made thee?  
Dost thou know who made thee,  
Gave thee life, and bid thee feed  
By the stream and o'er the mead;  
Gave thee clothing of delight,  
Softest clothing, woolly, bright;  
Gave thee such a tender voice,  
Making all the vales rejoice?  
    Little lamb, who made thee?  
    Dost thou know who made thee?

    Little lamb, I'll tell thee;  
    Little lamb, I'll tell thee:  
He is called by thy name,  
For He calls Himself a Lamb.  
He is meek, and He is mild,  
He became a little child.  
I a child, and thou a lamb,  
We are called by His name.  
    Little lamb, God bless thee!  
    Little lamb, God bless thee!

## *The Tyger*

Tyger! Tyger! burning bright  
In the forests of the night,  
What immortal hand or eye  
Could frame thy fearful symmetry?

In what distant deeps or skies  
Burnt the fire of thine eyes?  
On what wings dare he aspire?  
What the hand, dare sieze the fire?

And what shoulder, & what art,  
Could twist the sinews of thy heart?  
And when thy heart began to beat,  
What dread hand? & what dread feet?

What the hammer? what the chain?  
In what furnace was thy brain?  
What the anvil? what dread grasp  
Dare its deadly terrors clasp?

When the stars threw down their spears,  
And water'd heaven with their tears,  
Did he smile his work to see?  
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright  
In the forests of the night,  
What immortal hand or eye  
Dare frame thy fearful symmetry?

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Convocation 12/2/2021  
Program

*Hommage à A. Khachaturian*

Béla Kovács  
(1937 – 2021)

Patrick Nguyen, clarinet

*Hommage à Johann Sebastian Bach*

Béla Kovács  
(1937 – 2021)

Caroline Dyer, clarinet

*Solo de concours, Op. 10*

Henri Rabaud  
(1873 – 1949)

Rachel Wilson, clarinet  
Sarah Byrd, piano

*Harobed*

Samuel Adler  
(b. 1928)

- I. Slowly and quietly moving
- II. Gracefully
- III. Gently flowing

Carley VanMeter, clarinet

*Sonata for Horn and Piano*

Paul Hindemith  
(1895 – 1963)

- I. Mäßig bewegt

Natalie Karrick, horn  
Jessica Dorman, piano

*Hommage à Johann Sebastian Bach*

Béla Kovács  
(1937 – 2021)

Gage A. Higdon, clarinet

*Rhapsodie for Solo Clarinet*

Giocomo Miluccio  
(1928 – 1999)

Elise Piecuch, clarinet

*3 Songs, Op. 8*

Gabriel Fauré  
(1845 – 1924)

- III. Ici-bas!

Carter Nelson, baritone  
Jessica Dorman, piano

Convocation 12/2/21  
Production Sheet

Patrick Nguyen info:

- Piece length: 4 minutes
- 2 stands

Caroline Dyer info:

- Piece length: 4 minutes
- Stand

Rachel Wilson info:

- Piece length: 6 minutes
- Piano
- 1 stand

Carley VanMeter info:

- Piece length: 5 minutes
- Stand

Natalie Karrick info:

- Piece length: 6:30 minutes
- Piano
- Stand

Gage Higdon info:

- Piece length: 4 minutes
- Stand

Elise Piecuch

- Piece length: 4 minutes
- 2 stands
- Piano

Carter Nelson info:

- Piece length: 3 minutes
- Piano

**University of Louisville**  
**non-degree Recital**  
**Angel Gross, *trumpet***

**Jessica Dorman, *piano***



Wednesday, December 1, 2021  
Comstock Concert Hall  
5:30 p.m.

# PROGRAM

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*Sonata no. 1 in F*

Pietro Baldassare (1690-1768)

I. Allegro

II. Grave

III. Allegro

*Concoctions*

John Cheetham (b. 1939)

I. Velociped

II. Innoculum

III. Polemix

IV. Ecologue

V. Redundrum

VI. Frenzoid

VII. Entreaticle

VIII. Dictumn

*Concerto in E-flat*

Johann Nepomuk Hummel (1778-1837)

I. Allegro con spirito

II. Andante

III. Rondo

*Sounds from the Hudson*

Herbert L. Clarke (1867-1945)

*Angel Gross is a trumpet student of Dr. Reese Land.*

# PROGRAM

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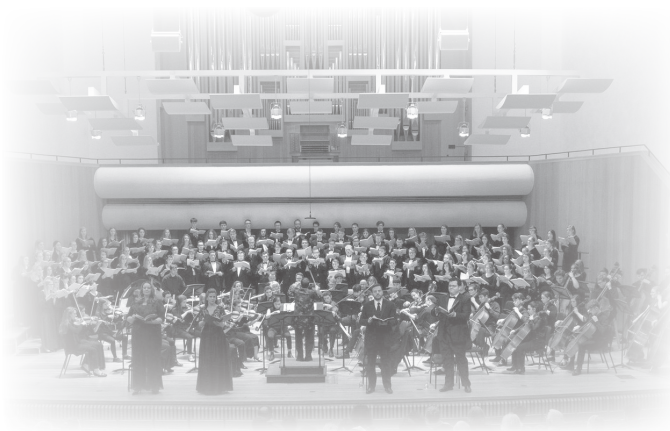
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# University of Louisville Piano Studio Recital

Dr. Anna Petrova, Director



Wednesday, December 1, 2021  
Comstock Concert Hall  
8:00 p.m.

# PROGRAM

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***Berceuse Op. 57***

F. Chopin (1810 - 1849)

Rachel Turnbull

***Allegro Barbaro***

B. Bartok (1881 - 1945)

Benjamin Carter

***Sonata in F major, K. 332***

W. A. Mozart (1756 - 1791)

I. Allegro

Pablo Cardozo

***Nocturne Op. 72, No. 1***

F. Chopin

Sarah Byrd

***Waltz Op. 34, No. 2***

F. Chopin

Benjamin Carter

***Dances at the Canebrakes***

F. Price (1887 - 1953)

I. Nimble Feet

Derrick Carter

# PROGRAM

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***W altz posth. B. 150***

F. Chopin

Rachel Ford

***Sonata Hob. XVI: 32***

J. Haydn (1732 - 1809)

I. Allegro moderato

Sarah Martel

***Romanian Dances, Sz. 56, No. 6***

B. Bartok (1881 - 1945)

VI. Maruntel

Abigail Denison

***Concert Etude No. 3 “Un Sospiro”***

F. Liszt (1811 - 1886)

Jonathan Travis Roy

***Sonata No. 2 in G minor***

R. Schumann (1810 - 1856)

I. So rasch wie möglich

II. Andantino

Alex Nolan Ancil

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# University of Louisville Viola and Violin Studio Recital

Professor Brittany MacWilliams, Director



Wednesday, December 1, 2021  
Bird Recital Hall  
7:00 p.m.

# PROGRAM

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Sonata for Violin and Piano in G major, K. 301

W.A. Mozart

Allegro con spirito

Anna Lavery, *violin*

Nolan Ancil, *piano*

Sonata for Viola and Piano in C minor

York Bowen

Poco lento e cantabile

Elizabeth Knutowski, *viola*

Nolan Ancil, *piano*

Romance for Violin

Amy Beach

Sarah Wilson, *violin*

Nolan Ancil, *piano*

Cello Suite No. 1 in G major, BWV 1007  
Allemande

J.S. Bach

Nathaniel Jackson, *viola*

Viola Concerto in G major, TWV 51:G9

G. P. Telemann

Largo

Andrew Baldeon, *viola*

Adrienne Fontenot, *piano*

Viola Concerto in G major, TWV 51:G9

G. P. Telemann

Allegro

Elijah Reed, *viola*

Adrienne Fontenot, *piano*

# PROGRAM

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Violin Sonata No. 1 in G minor, BWV, 1001

J.S. Bach

Presto

Jennifer Terrell, *violin*

Marchenbilder for Viola and Piano, Op. 113

Robert Schumann

Nicht Schnell

Sheronda Shorter, *viola*  
Denine LeBlanc, *piano*

Viola concerto in D major

F.A. Hoffmeister

Allegro

Asha Peoples, *viola*  
Adrienne Fontenot, *piano*

Cello Suite No. 3 in C major, BWV 1009

J.S. Bach

Prelude

Sarah Wilson, *viola*

Violin Concerto, Op. 14

Samuel Barber

Allegro moderato

Samantha Lamkin, *violin*  
Adrienne Fontenot, *piano*

Etude for Violin and Viola

Louise Kerr

Jennifer Terrell, *violin*  
Sheronda Shorter, *viola*



# PROGRAM

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# University of Louisville Violin Studio Recital

Geoffrey Herd, Director



Friday, December 3, 2021  
Comstock Concert Hall  
8:00 p.m.

# PROGRAM

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**Violin Concerto No. 1 in G minor, Op. 26**

**Max Bruch (1838-1920)**

I. Allegro Moderato

Bria Quinn, *violin*  
Adrienne Fontenot, *piano*

**Tempo di Minuetto**

**Fritz Kreisler (1875-1962)**

Reagan Ballard, *violin*  
Lisa Lewis, *piano*

**Sonata No. 1 in G minor, BWV 1005**

**J.S. Bach (1685-1750)**

I. Adagio

Yuhao Li, *violin*

**Violin Concerto No. I in G minor, Op. 26**

**Max Bruch (1838-1920)**

I. Allegro Moderato

Mia-Rose Lozado, *violin*  
Jessica Bullock, *piano*

**Sonata No. 3 in C major, BWV 1005**

**J.S. Bach (1685-1750)**

III. Largo

Dayana Cedeno, *violin*

**Violin Concerto in E Minor, Op. 64**

**Felix Mendelssohn (1809 - 1847)**

III. Allegretto non troppo - Allegro molto vivace

Kerwin Gonzalez, *violin*  
Arthur Tang, *piano*

# PROGRAM

---

**Fantasy No. 1 in G minor for Violin and Piano**

**Florence Price (1887-1953)**

Taylor Wallace, *violin*  
Lisa Lewis, *piano*

**Violin Concerto No. 2 in D minor, Op. 22**

**Henryk Wieniawski (1835-1880)**

I. Allegro Moderato

Aimee Quinn, *violin*  
Adrienne Fontenot, *piano*

**Violin Concerto in E Minor, Op. 64**

**Felix Mendelssohn (1809 - 1847)**

I. Allegro molto appassionato

Emily Fischer, *violin*  
Adrienne Fontenot, *piano*

**Partita No. 2, BWV 1004**

**J.S. Bach (1685-1750)**

V. Ciaccona

Varissara Tanakom, *violin*

**Violin Sonata No. 8, Op. 30, No. 3**

**Ludwig van Beethoven (1770-1827)**

I. Allegro Allegro assai

Angkun Uabamrungjit, *violin*  
Adrienne Fontenot, *piano*

**Scottish Fantasy, Op. 46**

**Max Bruch (1838-1920)**

I. Introduction: Grave; Allegro cantabile

Misaki Hall, *violin*  
Nolan Ancil, *piano*

# PROGRAM

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# **Emerson String Quartet**

Eugene Drucker and Philip Setzer, *violins*  
Lawrence Dutton, *viola*  
Paul Watkins, *cello*

Saturday, December 4, 2021 – 3:00 p.m.

Sunday, December 5, 2021 – 3:00 p.m.

University of Louisville School of Music  
Comstock Concert Hall

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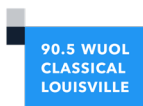
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## Upcoming Concerts

Sunday, February 6, 2022 – 3:00 p.m., Imani Winds  
Sunday, March 6, 2022 – 3:00 p.m., Eighth Blackbird

# PROGRAM

**Saturday, December 4, 2021 – 3:00 p.m.**  
**Ludwig van Beethoven (1770-1827)**

Quartet in A Minor, Op. 132 (1825)

Assai sostenuto; Allegro  
Allegro ma non tanto  
Heiliger Dankgesang eines Genesenen an die Gottheit,  
in der lydischen tonart: Molto adagio;  
Neue Kraft fühlend: Andante  
Alla marcia, assai vivace  
Allegro appassionato

*Philip Setzer, first violin*

## INTERMISSION

Quartet in B-flat Major, Op. 130, “Liebquartett” (“Dear Quartet”)  
with *Grosse Fuge* in B-flat Major, Op. 133 (1825-6)

Adagio ma non troppo; Allegro  
Presto  
Andante con moto, ma non troppo  
Alla danza tedesca: Allegro assai  
Cavatina: Adagio molto espressivo  
Grosse Fuge (“Great Fugue”), Op. 133

*Eugene Drucker, first violin*

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# PROGRAM

**Sunday, December 5, 2021 – 3:00 p.m.**  
**Ludwig van Beethoven (1770-1827)**

Quartet in C-Sharp Minor, Op. 131 (1826)

Adagio, ma non troppo e molto espressivo  
Allegro molto vivace  
Allegro moderato  
Andante, ma non troppo e molto cantabile  
Presto  
Adagio quasi un poco andante  
Allegro

*Philip Setzer, first violin*

## INTERMISSION

Quartet in F Major, Op. 135 (1826)

Allegretto  
Vivace  
Lento assai, cantante e tranquillo  
Der schwer gefasste Entschluss: Muss es sein?  
Es muss sein! Es muss sein!  
Grave, ma non troppo tratto; Allegro

*Philip Setzer, first violin*

Alternate Finale to Quartet in B-flat Major, Op. 130 (1825-6)

Finale: Allegro

*Eugene Drucker, first violin*

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# North Hardin High School Wind Symphony

*Radcliff, Kentucky*

Brian Froedge, Conductor

Kelsey Dunn, Assistant Director

Brittany Froedge, Assistant Director

*Chamber Winds*

# LOUISVILLE CONCERT BAND

Frederick Speck, Director



Sunday, December 5, 2021  
Comstock Concert Hall  
7:30 p.m.

# PROGRAM

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## North Hardin High School Wind Symphony

*Radcliff, Kentucky*

Brian Froedge, Conductor

Kelsey Dunn, Assistant Director

Brittany Froedge, Assistant Director

Overture from La Forza Del Destino (1862)

Giuseppe Verdi (1813-1901)

arr. Mayhew Lake

America, The Beautiful (1895)

Samuel Augustus Ward (1848-1903)

arr. Erik Morales

Brittany Froedge, conductor

Manifestos (2019)

Paul Dooley (b. 1983)

*I. Aero-Poem*

Gary W. Hill, conductor

Professor of Music/Director of Bands, Emeritus, Arizona State University

Sadness and Sorrow

Purojekuto Musashi

arr. Michael Brown

Kelsey Dunn, conductor

The First Noel (1871)

John Stainer (1840-1901)

arr. Ben Lee

Fantasia on a Bach Chorale Prelude (2013)

Yasuhide Ito (b. 1960)

*O Mensch, beweine dein' Sunde gross*

Fandango (2000)

Joseph Turrin (b. 1947)

Dr. Colby Norton, trombone

Jonathan Stites, trumpet

John Cody Birdwell, conductor

Director of Bands, University of Kentucky

Ancient and Honorable Artillery Company March (1924)

John Philip Sousa (1854-1932)

arr. Keith Brion

# PROGRAM

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*Chamber Winds*  
**LOUISVILLE**  
CONCERT BAND  
Frederick Speck, Director

Turbo Scramjet (2009)

William Pitts (b. 1986)

O Magnum, Mysterium (1994)

Morten Lauridsen (b. 1943)  
arr. H. Robert Reynolds (b. 1934)

Fantasy on “When Johnny Comes Marching Home (1999)

Robert Starer (1924-2001)

Kaelah McMonigle, piccolo

Greensleeves, traditional

arr. Alfred Reed (1921-2005)

Jingle Bells (1857)

James Lord Pierpont (1822-1893)  
arr. Morton Gould (1913-1996)

Festal Scenes (1988)

Yasuhide Ito (b. 1960)

# PROGRAM

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## **North Hardin Band Program**

The North Hardin High School Band was established in 1962 by Edgar Abbott in the same year the school was founded. Since then there have been only five other head band directors, Mike Sims, W. Dale Warren, Craig Cornish, Charles F. Campbell Jr., and the current Director of Bands, Brian Froedge. The North Hardin Band is a recipient of both the Sudler Shield and the Sudler Flag from the John Philip Sousa Foundation for National Excellence in both concert band and marching band.

During its history the North Hardin Marching Band has been a Bands of America Grand National Finalist, a Regional Champion Champion, a Regional Class Champion, and a KMEA Kentucky State Champion. The marching band also performed in the 2015 Macy's Thanksgiving Day Parade. This year's invitation to the Midwest Clinic marks the fourth time the North Hardin Wind Symphony has been selected to perform at this prestigious event. The band previously performed in 1988, 2004, and in 2015. Interestingly, Mr. Froedge has been involved in all three previous performances, as a student in the 1988 band, an assistant director in 2004, and as the head director in 2015. The North Hardin Wind Symphony has performed at numerous prestigious clinics and festivals, including five performances at the Music for All National Concert Festival.

## **Chamber Winds Louisville and the Louisville Concert Band**

The musicians of the Chamber Winds Louisville and the Louisville Concert Band enjoy sharing their enthusiasm for the performance of wind repertoire in all of its dimensions. Concerts typically include chamber music, solos with the ensemble, and full-cast concert band works. The repertoire is diverse, spanning harmoniemusik to the most current new works, and often including at least one piece by a composer of whose contributions have a special place in the development of the wind band (Mennin, Creston, Persichetti, Grainger, Sousa, Fillmore, and others). The integration of full ensemble with chamber pieces brings great variety to the repertoire and keeps the listener engaged in the concert event. Frederick Speck, the director, is surrounded by ensemble members who are educators (both in music and other disciplines), professional musicians, and other excellent performers whose professions are in non-music fields. All are drawn together because of their appreciation for the fellowship of ensemble performance and the joy of sharing it with appreciative audiences. In addition to regular season concerts, the ensemble has performed at the 2011 and 2017 Kentucky Music Educators Association Conferences and the 2013 Midwest Clinic.

# PROGRAM

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## North Hardin High School Wind Symphony

Brian Froedge, Conductor

Kelsey Dunn, Assistant Director

Brittany Froedge, Assistant Director

### Flute

Mark Gaddie  
Esha Patel  
Zoe Garrido  
Angel Dulaney  
Mia Saguay  
Andrew Ames

### Clarinet

Michael Rowe  
Lilian Dewey  
Hannah Wagner  
Blaine Desjourdy  
Gabriella McCoy  
McKenzie Perkins  
Kourtney Pittman  
Kaitlyn Napier  
Katelynn Matthews  
Jihye Choi

### Oboe

Kayla Hamilton  
Luoyan Maddox  
Haleigh Ward

### Bassoon

Lily Hamilton  
Anneliese Nickell  
Justice Denman

### Alto Sax

Melanie Ridley  
Alexandra Plaza-Muniz  
Will Walters

### Tenor Sax

Zalaia-Anne Feagans

### Bari Sax

Timothy Scott

### Bass Clarinet

Canon Lalata  
Ya'riah Council  
Nyeshia Borner

### Trumpet

Amadis Davis  
Andy Slown  
Michael Chandonnet  
Jackson Dyer  
Kaleb Ashlock  
Jimmy Perkins  
Silas Session

### Horn

Skylar Hansil  
Zayne Feagans  
Diego Herrada  
Krupi Patel

### Trombone

Elliana Sharp  
JaShaun Bell  
Jaden Latiola  
Kekoa Razo-Yandall  
Charlie Seigler

### Euphonium

Justin Dickerson  
David Fursman  
Thomas Miller

### Tuba

Connor Late  
Dawson Dyer  
Hayden Scott

### Percussion

Sean Evans  
Eric Castro  
Rylee Eikenberry  
Jahniya Bell  
Brayden Barber  
Eleya Woods  
Sebastian Fason  
Isabella Cardona



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# PROGRAM

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*Chamber Winds*

## LOUISVILLE

CONCERT BAND

Frederick Speck, Director

### **Flutes**

David Farsetti  
Sarah Kurtz  
Kaelah McMonigle  
Meaghan Spencer

### **Oboes**

Doug Harville  
Stephanie Hile

### **Bassoons**

Kevin Cox  
Jackie Royce

### **Clarinets**

Rob Acosta  
Kris Bachmann  
Kaitlin Callihan  
Carolyn Fassio  
Michelle Gilfert  
Miko Martinez  
Roslyn Mattingly  
Sharon Murphy  
Linda Pulley  
Carrie RavenStem  
Brad Rogers  
Josh Smith  
Adam Thomas

### **Bass Clarinets**

Kris Bachmann

### **Alto Saxophones**

Cory Barnfield  
Zach Schlaug

### **Tenor Saxophone**

Rick Morgen

### **Baritone Saxophone**

Paul Vickous

### **Horns**

Colin Dorman  
Elizabeth Etienne  
Ben Taylor  
Tyler Taylor  
Lindsay Vallandingham

### **Trumpets**

Arabo Bey  
Jessica Cumberledge  
Erika Howard  
Ryan Nottingham  
Jon Wysong

### **Trombones**

Brandon Etienne  
Doug Finke  
Jason Novak  
Bob Spiegelhalter

### **Euphonium**

Kristi Schmidt

### **Tubas**

Jeff Beers  
Clint McCanless  
Chris Schmidt

### **Percussion**

Jenny Branson  
Mandi Brown  
Jeremy McMonigle  
Sharon Murphy  
Greg Neblett  
Sam Rouster  
Mark Tate

*Roster listed alphabetically*

# PROGRAM

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# PROGRAM

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# University of Louisville Non-Degree Recital

Gabe Edwards, trumpet



Ms. Jessica Dorman, Piano



Sunday, December 5, 2021  
Bird Recital Hall  
1:30 p.m.

# PROGRAM

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Concerto for Trumpet

Franz Joseph Haydn (1732-1809)

- I. Allegro
- II. Andante
- III. Allegro

Suite in D Major

George Federich Handel (1685-1759)

- I. Overture
- II. Gigue
- III. Aire (Menuetto)
- IV. March (Bourrée)
- V. March

## Short Pause

Postcards I

Anthony Plog (b. 1947)

- I. Moderato
- II. Adagio
- III. Moderato

A Trumpeter's Lullaby

Leroy Anderson (1908-1975)

Gabriel Edwards is a trumpet student of Dr. Reese Land.

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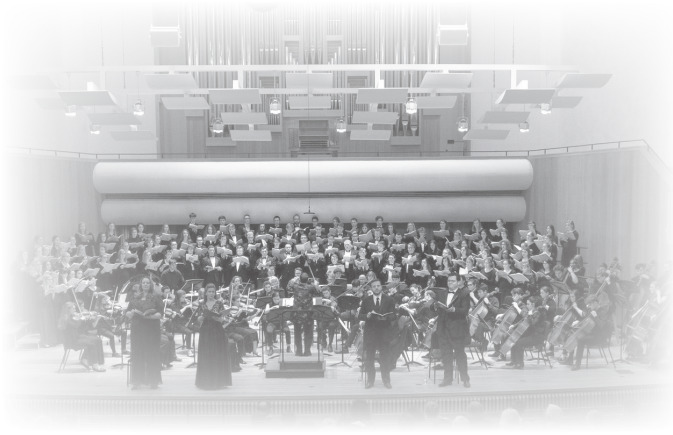
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# University of Louisville

## Jonny Simpson, piano

Senior Recital



Sunday, December 5, 2021  
Bird Recital Hall  
4:00 p.m.



# PROGRAM

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Falling Grace (1966)

Steve Swallow (b. 1940)

Waltz (2021)

Jonny Simpson (b. 1998)

There Will Never Be Another You (1942)

Harry Warren (1893-1981)  
Mack Gordon (1904-1959)

hi noon (2021)

Jonny Simpson

J-blues (2021)

Jonny Simpson

with:

Jailynn Noel, *bass*  
Reeves Outen, *drums*

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This recital is in partial fulfillment of a Bachelor of Arts degree.

Jonny Simpson is a student of Gabe Evens

# PROGRAM NOTES

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## *Falling Grace*

Falling Grace is a much-loved standard written by Steve Swallow in 1966. Because of the harmony's twists and turns, it has become a favorite of jazz musicians to improvise on, and a personal favorite. The original recording features Gary Burton on vibraphone. I've played this song more times than I know, and still feel like I can discover something new in it each time in the harmony. The tune feels cyclical, as though the end and beginning are blurred.

## *Waltz*

Waltz is a tune that has been rattling around in the back of my head for years. It's titled "waltz," but is in 5. It captures the feeling of dancing out of step. It was written to try and emulate that unbalance, yet still flow. The challenge with this piece is emulating the smooth motion of dance in an odd time signature.

## *There Will Never Be Another You*

Written by Harry Warren with lyrics by Mack Gordon, There Will Never Be Another You was originally performed as part of the Broadway musical Iceland (1942). Since, it has become a favorite of jazz musicians due to its nice melody and diatonic harmony. Other notable recordings of this song: Chet Baker (1954), Nat King Cole (1955), Frank Sinatra (1962), Sonny Rollins (1965).

## *hi noon*

hi noon is a fun tune I wrote about the middle of the day. It's energetic, and the melody is reminiscent of "modern" (meaning 1970-2000) jazz piano players. Chick Corea's playing certainly inspired me to write this piece, as did the playing of Brad Mehldau.

## *J-blues*

J-blues is a minor blues in F. The melody is reminiscent of video game soundtracks, another major influence on my composition and playing. I wrote this piece to try and balance the traditional swing style with my personal influences.

# PROGRAM

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# String Chamber Ensembles Recital

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Monday, December 6, 2021  
Bird Recital Hall  
7:00 p.m.

# PROGRAM

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Duetto in D Major for Cello and Double Bass

Gioachino Rossini

(1792-1868)

II. Andante molto

III. Allegro

Benjamin Meitzen, cello  
Jonathan Kaiser, double bass  
*Coached by: Prof. King*

String "Dissonance" Quartet No. 19 in C Major, K. 465

Wolfgang Amadeus Mozart

(1756-1791)

I. Adagio-Allegro

Bria Quinn, violin I  
Dayana Cedeno-Iglesias, violin II  
Andrew Baldeon, viola  
Eleanore Ragan, cello  
*Coached by: Prof. MacWilliams*

Duets for Double Basses

Frank Proto

(b.1941)

I. Quarter = 80-92

II. Quarter = 54

III. Quarter = 112

Arlen Faulkner, double bass  
John Anderson, double bass  
*Coached by: Prof. King*

Divertimento II in D Major for Violin, Viola, and Cello, Hob XI: 14

Franz Joseph Haydn

(1732-1809)

I. Adagio Cantabile

II. Allegro di molto

III. Menuett and Trio

Reagan Ballard, violin  
Asha Peoples, viola  
Timothy Sutton, cello  
*Coached by: Timothy Sutton*

Sonata in E Minor, Op. 40, No. 3

Joseph Bodin de Boismortier

(1689-1755)

I. Vivace

II. Allegro

III. Adagio

IV. Giga

Sophia Waldschmidt and Eric Eastman, double basses  
*Coached by: Prof. King*

## INTERMISSION

# PROGRAM

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Quartet in G Major, Op. 77, No. 1  
I. Allegro moderato

Franz Joseph Haydn  
(1732-1809)

Kerwin Gonzalez and Mia Lozado, violins  
Elijah Reed, viola  
Owen Talley, cello  
*Coached by: Prof. York*

String Quartet No. 8 in C Minor, Op. 110  
I. Largo  
II. Allegro Molto

Dmitri Shostakovich  
(1906-1975)

Aimee Quinn, violin  
Samantha Lamkin, violin  
Sheronda Shorter, viola  
Ainsley Moore, cello  
*Coached by: Prof. MacWilliams*

String Quartet No. 13 in A Minor, Op. 29  
II. Andante

Franz Schubert  
(1797-1828)

Kie Uabamrungjit and Taylor Wallace, violins  
Elizabeth Knutowski, viola  
Timothy Sutton, cello  
*Coached by: Prof. Herd*

Suite for Violin and Guitar  
I. Tonada  
IV. Bambuco

Javier Contreras  
(b. 1985)

Taylor Wallace, violin  
Ascher Taylor-Schroeder, guitar  
*Coached by: Prof. Mattingly and Prof. Herd*

String Quintet in C Major, D. 956 - Op. Post. 163  
I. Allegro ma non troppo

Franz Schubert  
(1797-1828)

Yuhao Li, violin  
Varissara Tanakom, violin  
Sarah Wilson, viola  
Brendan Stock, cello  
Daniel Risner, cello  
*Coached by: Prof. York*

# PROGRAM

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We hope you enjoy the concert this evening.

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# University of Louisville Percussion Ensemble

Studio Concert

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Monday, December 6, 2021  
Comstock Concert Hall  
8:00 p.m.



# PROGRAM

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West African Drumming

Traditional

Gage Higdon, *talking drum, djembe, marimba*  
Quincy Robinson, *talking drum, djembe, marimba*

To the Gods of Rhythm (1994)

Nebojsa Zivkovic (b.1962)

Paul Pfeifer, *djembe*

Afro Cuban Drumming

Traditional

Brazilian Drumming

Traditional

Red Steel (2021)

Composed by the Steel Drum Members

Alison Addie, *double seconds*  
Garrett Bunn, *bass*  
Thaddaeus Harris, *cellos*  
Morgan Marama-Stout, *tenor*  
Savannah Norris, *tenor*

Rancho Jubilee (2009)

Andrew Beall

Diego Da Silva, *cajon*  
Ricky Garcia, *cajon*  
Peony Zhao, *cajon*

El Marimba (1973)

Jim Baker (b. 1951)

Sam Riddick, *marimba*

Thomas Putterbaugh, *trumpet*  
Will Hoyt, *trumpet*  
Michael Coleman, *horn*  
Logan Myers, *trombone*  
Carter Cantrell, *bass trombone*

\*Angel Gross, *trumpet*  
\*Nick Felty, *trumpet*  
\*Natalie Karrick, *horn*  
\*Camron Gooden, *trombone*  
\*Griffen Wilson, *tuba*

\* *Sideshow Brass Members*

# PROGRAM

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**Note** - El Marimba was written in the spring of 1972 and first performed by the University of Louisville Brass Ensemble under the direction of Leon Rapier during the following first semester of my senior year. During my college years, there were not many pieces written for solo marimba; therefore, I decided to compose one. The piece was originally titled *Concertino for Marimba, Brass, and Percussion* but was recently renamed to better suit the genre of the composition. My intent in writing this piece was to write something challenging for me to play yet fun for the audience to hear. The piece utilizes just three major chords: C major, D flat major, and E flat major which imitate the sounds of a Spanish bullfight. Throughout the piece the soloist uses both two and four mallets and is challenged by fast-paced runs and four-mallet octave leaps.

I want to express my gratitude to the University of Louisville School of Music faculty and staff for the opportunities they gave me many years ago as a student and to the Louisville Orchestra for the years I spent performing with it. I also want to give special thanks to Dr. Nelson Keyes, Dr. Paul Brink, Leon Rapier, and my percussion instructor, Ted Otten, for their invaluable input and instruction. Finally, I am grateful to Dr. Greg Byrne for digitally engraving the score and parts from my handwritten score so that this piece could be performed forty-nine years later.

One additional note: I discovered this piece among some old college papers when my wife and I were cleaning out the basement during the COVID crisis in early 2020. It was then I contacted Dr. Byrne to get his thoughts about my manuscript. - Jim Baker

Bluegrass Trilogy (2021)

Greg Byrne (b.1964)

Wabash Cannonball  
Foggy Mountain Top  
My Old Kentucky Home

Olivia Andrews, *vocalist*  
Troy Sleeman, *vocalist*

Garrett Bunn, *keyboards*  
Stephanie Lawson, *keyboards*  
Maddy Oser, *keyboards*  
Alex Pritchett, *keyboards*  
Sam Riddick, *keyboards*

**Note** - For over a century, ragtime xylophone music has existed. Rags were common during live radio shows when television did not exist and were a regular feature of vaudeville acts. Bluegrass Trilogy was designed to serve as a more current style of music allowing for xylophone and marimba players to experience the xylophone rag style. The content of the music also teaches the style of bluegrass by incorporating musical elements often found in bluegrass. The parts covered are voice, banjo, mandolin, fiddle, guitar and string bass. Common bluegrass elements such as pitch bends, fill-ins, lead-ins, improvisation, Lester Flatt's G Run and tags are all included in this collection.

# PROGRAM

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Liberation Rangers (2021

Steve Rouse (b. 1953)

MVT. I Bliss Blind Inquiry is human; blind obedience brutal. William Penn

MVT. II Dream Machine What does night have to do with sleep? John Milton

MVT. III Wakey-Wakey

The universe is not short on wake-up calls. We're just quick to hit the snooze button.

Brene' Brown – Steve Rouse

**Note** - Most of our lives, we are asleep in the world, seeing only what we want or need to see, but there are events and times that force us to see more, to wake up. For many, that time is now. – Steve Rouse

Luke Anderson  
Garrett Bunn  
Matt Hargitt  
Sara Al-Hussainawi  
Ricky Garcia  
Stephanie Lawson

Ally Newman  
Elizabeth Ramirez  
Sam Riddick  
Molly Wilburn  
Brett Zabawa  
Paul Pfeifer  
Alex Pritchett

## *Percussion Ensemble Members*

Luke Anderson  
Laura Barnhorst  
Garrett Bunn  
Elliott Campbell  
Emmilyn Cline  
Matt Hargitt  
Thaddaeus Harris  
Sara Al-Hussainawi  
Ricky Garcia  
Stephanie Lawson  
Ally Newman  
Maddy Oser  
Paul Pfeifer  
Alex Pritchett  
Elizabeth Ramirez  
Sam Riddick  
Carson Smith  
Molly Wilburn  
Brett Zabawa

# PROGRAM

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## GREETINGS FROM THE DEAN



It's an exciting time to be a part of the School of Music at the University of Louisville! Situated in the heart of a culturally vibrant community, our School of Music has both a rich history and a bright future, and its impact extends around the world. Established in 1932 and accredited by the National Association of Schools of Music since 1936, we pride ourselves on our student-centered tradition of musical excellence. As dean, I am thrilled to join with world-class faculty and dedicated staff to ensure that our students receive an educational experience of the highest quality.

Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

Parents can rest assured that the UofL School of Music is a place where students are both challenged and supported. Music majors typically spend many hours practicing, performing, and studying, as they develop the disciplined work ethic necessary for success in the professional world. Our peer mentors, tutors, and the Student Care Team are just a few of the resources in place to ensure that students retain a healthy balance as they navigate the many choices that campus life affords.

Our School of Music is a great place to learn, a great place to teach, and also a great place to invest. Throughout our building, you'll find the names of alumni, friends, and well-wishers whose many forms of generosity have supported scholarships for our students, the maintenance and beautification of our facilities, and our many programs. Those investments continue to yield wonderful returns that bode well for our community and beyond.

Thanks for your interest in the School of Music at the University of Louisville. I hope you'll plan to visit our lovely campus and experience some of our performances. We'd love to welcome you to our community.

**Teresa Reed**  
Dean, School of Music  
University of Louisville

# PROGRAM

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- Sweaters
- Pull-overs
- Hats
- Scarfs
- Fanny packs
- Lunch bags
- Tote bags



# PROGRAM

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## **How to make a difference in a student's life**

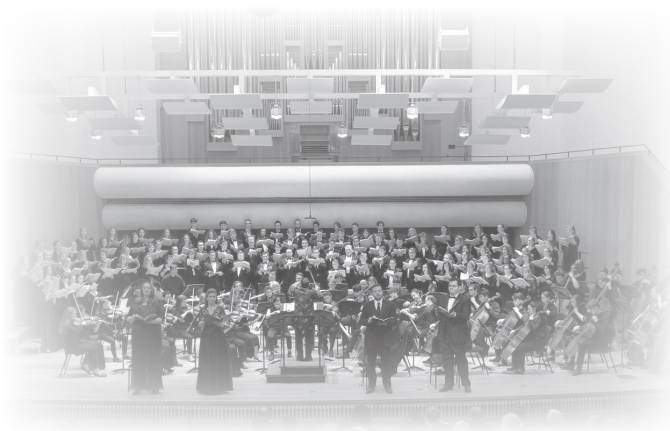
The University of Louisville School of Music is committed to becoming a preeminent school of music in the Midwest and the first choice for music students in Kentucky.

Your support of the School of Music helps keep the university affordable for our students and provides them with opportunities for learning and discovery. Your support helps provide the flexibility to meet emerging needs and challenges that cannot be funded by state and tuition support alone. Your gift changes lives.

Help us continue to change lives today!

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If you have questions about how you can help support the School of Music please call our Director of Development 502.852.7108.



# PROGRAM

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# Chicago Jazz Philharmonic

Orbert Davis, *Director*

*featuring*

# University of Louisville Symphony Orchestra

Kimcherie Lloyd, *Director*



**2021 Midwest Band and Orchestra Clinic**

Thursday, December 16, 3pm

Room 375AB

McCormick Place, Chicago, IL



# PROGRAM

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“A Lost Panorama” from *The Chicago River* Orbert Davis

Concertino for Jazz Quartet and Orchestra  
Mvt. III Gunther Schuller  
trans. Mark Wolfram

“El Moreno” from *Sketches of Spain, Revisited* Orbert Davis

Cottontail Duke Ellington  
arr. Orbert Davis

Kimcherie Lloyd, *conductor*  
Jason Knuckles, Peter Meyer, and Tanner Swift, *saxophones*

A Child is Born Thad Jones  
arr. Orbert Davis

Jerry Tolson, *conductor*

“Tributary” from *Mississippi River Suite* Orbert Davis

“Hoe Down” from *Rodeo* Aaron Copland  
arr. Orbert Davis

Misaki Hall and Zara Zaharieva, *violins*



## Chicago Jazz Philharmonic Musicians

Orbert Davis, *conductor/trumpet*  
Leandro Lopez Varady, *piano*  
Joshua Ramos, *bass*  
Ernie Adams, *drums*  
Zara Zaharieva, *violin*

# **THE COLLABORATION**

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## **AFRICAN-AMERICAN MUSIC HERITAGE INSTITUTE CHICAGO JAZZ PHILHARMONIC UNIVERSITY OF LOUISVILLE SYMPHONY ORCHESTRA**

The collaboration between the Chicago Jazz Philharmonic (CJP) and the University of Louisville Symphony Orchestra (USO) actually began some twelve years ago with an initial visit by Professor Davis to the African-American Music Heritage Institute (AAMHI). Orbert's return visit in 2020 with members of his ensemble continued a successful musical collaboration that emphasized the synergies between jazz and classical music that are found in the genre of third stream jazz. This opportunity to perform for one of the largest gatherings of music educators at the Midwest Clinic is an auspicious occasion for the USO as well as an opportunity to demonstrate the limitless possibilities for musical collaboration in the expression of diversity, equity, and inclusion (DEI), which has been a goal of the AAMHI event for the 26 years of its existence.

### **AFRICAN-AMERICAN MUSIC HERITAGE INSTITUTE**

The first of its kind in the Louisville metropolitan area, the African-American Music Heritage Institute (AAMHI) was established in 1996 to foster a better understanding among a culturally diverse community and student population. Jerry Tolson, acclaimed Professor of Jazz Studies and Music Education, and Mama Yaa Asantewa, Louisville-based artist, producer, and storyteller, conceived a specialized outreach program to bring to the University of Louisville some of the most accomplished African-American artists to interact with students and audiences of all ages and backgrounds.

Now in its twenty sixth year, AAMHI is fulfilling its mission by demonstrating the limitless possibilities of the contributions of African-Americans to all genres of music and the arts. AAMHI presents the broadest spectrum of African-American music, from jazz and classical to gospel and folk. The Institute harnesses the power of these musical arts to both educate and engage the community, fostering a deeper understanding of African-American cultural history with the mission of bringing diverse members of our community together in a unique and powerful way.

# THE COLLABORATION

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## CHICAGO JAZZ PHILHARMONIC (CJP)

The Chicago Jazz Philharmonic combines jazz and classical to create new, evolved, “third stream” musical experiences at home and around the world. CJP’s third stream approach unites diverse perspectives, expanding the potential of what music brings to life for students, musicians, audiences, and communities.

The organization’s achievements were recognized with the prestigious 2016 MacArthur Award for Creative and Effective Institutions, and most recently the esteemed Chicago Cultural Treasures award. Chicago Jazz Philharmonic performances entertain and inspire, and its community-based education programs improve lives from school age through adulthood.

## UNIVERSITY SYMPHONY ORCHESTRA (USO)

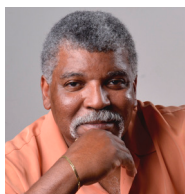
The University Symphony Orchestra is the premier orchestral ensemble at the University of Louisville performing a variety of orchestral literature from standard repertoire to music of the 21st century. Composed primarily of music majors (undergraduate and graduate), the USO is open by audition to any UofL student. Most notably, the USO gave its Carnegie Hall debut in 2007, was a featured ensemble at the College Orchestra Director’s National Conference in 2010 and a featured ensemble at the KMEA Conference in 2012. The UofL Sinfonietta, a smaller chamber orchestra drawn from the USO, has twice traveled (2014 and 2019) to San Jose, Costa Rica, as an invited guest for performances in the National Theater. Active in promoting music of living composers, the USO’s recording, *Music of Life: Orchestral Masterworks of Karel Husa*, features the University Symphony Orchestra and cellist Paul York and is available on Amazon. Each year, the USO presents no less than six concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano, and Brett Dean. The USO also performs at least one concert per semester of purely orchestral works. Recent program repertoire has included Brahms Symphony No. 4 in E minor, Berlioz Symphony Fantastique, Elgar Enigma Variations, Franck Symphony in D Minor, Beethoven Eroica Symphony, and Shostakovich Symphony No. 5. In addition to its own performance schedule, the USO regularly joins the UofL Opera Theatre for a fully staged production. Recent operas include *Don Giovanni*, *Dialogues of the Carmelites*, *Così fan tutte*, *The Mikado*, *The Tender Land*, *A Beggar’s Opera*, *Le Nozze di Figaro*, *Dido & Aeneas*, and *The Magic Flute*. In April 2021, the USO and Opera Theatre had their debut in UofL’s Cardinal Stadium with performances in the endzone of “A Mozart Mashup, OR, Covid fan tutte, OR, We Need a Happy Ending!”

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# MEET THE ARTISTS

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## JERRY TOLSON



Jerry Tolson is a native of Mt. Pleasant, IA and after receiving his bachelor's degree from Drake University in Des Moines, Iowa he taught band at several Iowa high schools. He earned his master's degree at the University of North Texas and taught at Central College (IA) and the University of Nebraska-Omaha. In 1993, he joined the music faculty at the University of Louisville. He is now professor of jazz studies and music education at the University, where he is chair of the department of Academic and Professional Studies, coordinates the music history area, directs jazz ensembles, and teaches jazz pedagogy, jazz style, jazz history, and African American Music classes.

Tolson has made presentations at state, regional, and national music education conferences, the International Association for Jazz Education Conference, Jazz Education Network, the International Academy of Law and Mental Health, and the Midwest Clinic, as well as universities in the U.S. and abroad. As a composer/arranger Tolson has written over 150 original tunes and dozens of arrangements for both large and small instrumental ensembles as well as vocal jazz ensembles. His vocal jazz works are published by UNC Jazz Press. He is a clinician/consultant for Alfred Music and Kendor Music Publishing Companies, a content consultant for Pearson/Prentice Hall Educational Publications, and serves as an adjudicator, guest conductor, and jazz camp instructor internationally. Tolson has directed All-State and Honor Jazz Ensembles in Iowa, Louisiana, Michigan, Tennessee, Georgia, Alabama, and Kentucky. In addition, he is a long-time faculty member of the Jamey Aebersold Summer Jazz Workshops.

He is the educational director for the University of Louisville Jazz Festival and co-founder of UofL's African American Music Heritage Institute, a celebration of the contributions of African Americans to America's musical history, as well a national series of jazz teacher training institutes. Tolson's articles have appeared in *Music Educator's Journal*, *Jazz Educator's Journal*, *The Journal of Jazz Studies*, *The International Journal of Law and Psychiatry* and *The Instrumentalist*, and he is a contributor to the following publications: *Teaching Music Through Performance in Jazz, Volumes I and II* (GIA, ed. Carter and Miles), *Jazz Pedagogy: The Jazz Educator's Handbook and Resource Guide* (Warner Bros (Alfred) Dunscomb and Hill), and *The Jazzer's Cookbook: Creative Recipes for Players and Teachers* (Meredith Publ.). His jazz pedagogy book, *The Jazz Commandments: Guidelines for Jazz Articulation and Style*, is published by Kendor Music. He is also the author of the e-text, *African American Music: History and Heritage* (Great River Learning, a division of Kendall-Hunt Publishing).

Performing on keyboards, woodwinds, and vocals, Tolson has recorded five CDs, *Nu View*, *Back at the Track*, *Late Night Cruise*, *Black Sand Beach*, and *Fresh Squeezed*, and has worked with artists such as Delfeayo Marsalis, Antonio Hart, Don Braden, Rufus Reid, Kevin Mahogany, James Moody, Benny Golson, and Grace Kelley. His groups have appeared at the Montreux Jazz Festival in Switzerland, the Umbria Jazz Festival in Italy, and in Barbados, Brazil, and Trinidad.

*For more information about the University of Louisville School of Music, please visit our [website](#) and [Facebook page](#).*

# MEET THE ARTISTS

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## ORBERT DAVIS



Emmy award-winning trumpeter, composer, and educator Orbert Davis is co-founder, conductor, and Artistic Director of Chicago Jazz Philharmonic (CJP), a 55+ piece symphonic jazz orchestra dedicated to bringing together audiences of diverse backgrounds through multi-genre projects. Over the past 30 years, Mr. Davis' mission-driven career has evolved successfully as a leader in Chicago's arts and culture community. He is widely respected in not only all things JAZZ, but also for the distinctive ability to use his musical talents to make positive impacts on society through arts education and advocacy. In addition to CJP's music education work, Davis also co-owns and operates Discover Music: Discover Life, Inc. a company that develops curriculum and implements programs that uses music to teach academic and life skills.

Orbert has many composer commissions to his credit, including an original score for the national PBS documentary "DuSable to Obama: Chicago's Black Metropolis" produced by WTTW, where Orbert garnered his Emmy award for its soundtrack. His latest CD release, *Paradise Blue* composed for the critically acclaimed theatre play of the same name, garnered him a 2017 JEFF Award for 'Best Original Music' in a theatre performance.

Orbert recently celebrated his 500th show as radio personality and host of "The Real Deal with Orbert Davis", a weekly 3-hour program airing on 90.9fm WDCB (also streaming live online at [wdcb.org](http://wdcb.org)). It's no wonder *Downbeat Magazine* dubbed him "Orbert, Inc." in a four-page feature story, lauding a long career of note-worthy accomplishments.

Mr. Orbert Davis has a Bachelor's degree in trumpet performance from DePaul University, a Master's degree in Jazz Pedagogy from Northwestern University, and an Honorary Doctorate of Humane Letters from Governors State University. He is a former associate professor at the University of Illinois at Chicago and artist-in-residence at Columbia College Chicago. He lives in Chicago with his wife Lisa, their two daughters, Zoe and Sydney, and sons, Orbert and Benjamin.

*For more information about the Chicago Jazz Philharmonic, please visit the CJP [website](#) and [Facebook page](#).*

# MEET THE ARTISTS

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## KIMCHERIE LLOYD



Professor Kimcherie Lloyd is currently the Director of Orchestral Studies and Opera Theater in the School of Music. She also serves as the Director of Undergraduate Studies. In addition to orchestra and opera theatre, Professor Lloyd teaches instrumental conducting at the graduate level and advanced undergraduate conducting. Professor Lloyd holds a Bachelor and Master's degree in piano performance from Eastern Michigan University, a Master's degree in orchestral/opera conducting from Louisiana State University and was a member of the innovative Apprentice Conducting Program in the School of Music at the University of Minnesota. As an apprentice conductor, professor Lloyd worked with the Minnesota Orchestra, St. Paul Chamber Orchestra, Minnesota Opera, Minnesota Composer's Forum, Minneapolis Symphony and the Plymouth Music Series. In addition to her studies in the U.S., Professor Lloyd studied conducting with Julius Kalmar at the Conservatorium in Vienna, Austria.

Professionally, Ms. Lloyd served as Director of Music with Kentucky Opera from 1999-2007, where she was the Music Director for the Rudd Young Artist Program and Assistant Conductor/Chorus master for the main stage productions. Other past affiliations include the Louisville Orchestra, the Louisville Youth Orchestra, Music Theater of Louisville, Voices of Kentuckiana, the Minnesota Orchestra, Minnesota Opera, St. Paul Chamber Orchestra, the MacPhail Center for Arts, Baton Rouge Opera, Tecumseh Pops Orchestra and the Ann Arbor Chamber Orchestra. Internationally, Ms. Lloyd has guest conducted in Vienna, Austria, Lyon, France, Katowice, Poland, San Jose, Costa Rica, Loja and Quito Ecuador and Recife, Brazil.

The University of Louisville Symphony Orchestra, under Professor Lloyd, gave its Carnegie Hall debut in 2007, was a featured ensemble at the CODA National Conference in 2010 and a featured ensemble at the KMEA Conference in 2012. In 2014, the UofL Sinfonietta traveled to Costa Rica for performances in San Jose, and Atenas and returned to San Jose and the National Theater of Costa Rica in May 2019. Professor Lloyd is a founding member of the College Orchestra Director's Association and is currently the National President. She is a member of IAWM, MENC/KMEA, ASTA, ASOL, Conductor's Guild and the College Music Society. As a clinician, Professor Lloyd is frequently engaged to give master classes in orchestral conducting, choral/orchestral conducting and opera. She is also frequently engaged to evaluate music curricula on the collegiate level and to adjudicate string programs and orchestra programs at the secondary level. Active in promoting music of living composers, Professor Lloyd's recording, Karel Husa *Music of Life* on Ablaze Records, featuring the UofL Symphony Orchestra and cellist Paul York, is available on Amazon. Professor Lloyd's former conducting students hold major positions in Ecuador, Brazil, Korea, Germany and the US. In addition to her performance activities, Professor Lloyd is an active researcher in global comparative humanities. Her current research focus pertains to 19th and 20th century women in Western classical music and the intersection of gender and leadership.

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# UOFL SCHOOL OF MUSIC

## UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Director*

Joshua Lowery and Misaki Hall, *Assistant Conductors*

### Violin I

Misaki Hall (MM)  
Zara Zaharieva, CJP Artist  
Namfon Tanakom (MM)  
Jennifer Terrell (MM)  
Aimee Quinn (BM)  
Taylor Wallace (MM)  
Kerwin Gonzalez (BM)  
Samantha Lamkin (BM)

### Violin II

Kie Uabamrungjit (MM)  
Ryan Li (MM)  
Anna Laverty (BME)  
Bria Quinn (BM)  
Hannah Gibson (BM-MT)  
Dayana Cedeno Iglesias (BM)  
Mia-Rose Lozado (BM)  
Reagan Ballard (BME)

### Viola

Elizabeth Knutowski (MM)  
Sarah Wilson (MM)  
Sheronda Shorter (BM)  
Nathaniel Jackson (BM)  
Eli Reed (BME)  
Pablo Reyes (BM)  
Asha Peoples (BA)  
Andrew Baldeon (BME)

### Cello

Roman Wood (MM)  
Brendan Stock (BM)  
Tim Sutton (MM)  
Ainsley Moore (BM)  
Nathan Tantasook (BA)  
Daniel Risner (BM)  
Benjamin Meitzen (BM)  
Eleanore Ragan (BME)  
Owen Talley (BM)  
Logan Florence (BM)

### Bass

John Anderson (MM)  
Tina Slone (BME)  
Jonathan Kaiser (BM)  
Arlen Faulkner (BM)  
Taylor Hoog (BA)  
Sophia Waldschmidt (BME)  
Andrew Van Metter (BA)  
Kenneth Thompson (BM)  
Michael Dennis (BA)  
Eric Eastman (BME)

### Piccolo

Trent Ripberger (BM)

### Flute

Cameron Bilek (BM)  
Nate Gonzalez (BM)

### Oboe

Jackson Brummett (BM)  
Stephanie Hile (MM)  
Nadia Cho (BME)

### Clarinet

Elise Piecuch (BM)  
Austin Glover (BME)

### Bass Clarinet

Chandler Craine (BME)

### Bassoon

Zachary Lynn (MM)  
Marissa Keith (BM)

### Horn

Natalie Karrick (BME)  
Matthew Howard (BM-MT)  
Michael Coleman (BM)  
Kory Garcia (BM)  
Bailey Hatzell (BME)  
Christopher Woosley (BME)

### Trumpet

William Joiner (MM)  
Gabe Edwards (BM)  
Colt Howell (BME)  
Nick Felyt (BME)  
Angel Gross (BM)

### Trombone

Logan Myers (BM)  
Sean Small (BM)

### Bass Trombone

Carter Cantrell (BM)

### Tuba

Nathan Jackson (BA)  
Ben Bunting (BM)

### Percussion

Luke Anderson (BM-MT)  
Garrett Bunn (BME)  
Elliott Campbell (BME)  
Kirk Knight (MAT)  
Stephanie Lawson (BM)  
Paul Pfeifer (BME)

### Saxophone

Jason Knuckles (BM)  
Peter Meyer (MM)  
Tanner Swift (BA)

### Harp

Roseanna Ritchie (BM)

BA	Bachelor of Arts
BM	Bachelor of Music
BM-MT	BM, Music Therapy
BME	BM, Music Ed.
MAT	Master of Arts in Teaching
MM	Master of Music

# THANK YOU

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Greetings from the University of Louisville!  
We hope you enjoy the concert.

## Special Thanks

Jamey and Sara Aebersold  
Ms. Tammie Barcourt  
Ms. Amy L. Brown  
Ms. Cynthia Gibson  
Mrs. Eleanor Flagler Hardy  
Mr. Owen C. Hardy  
Ms. Katheryn D. Higgins  
Mr. John P. LaBarbera  
Mr. John A. League  
Dr. Naomi Oliphant

James and Teresa Reed  
Ms. Terralyn Roach  
Ms. Susan L. Rostov  
Ms. Toni Russell  
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Dr. Tyler W. Taylor  
Mr. Neal Valente  
Ms. Shavon M. Wagner  
Mr. Ian T. Wolfe



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